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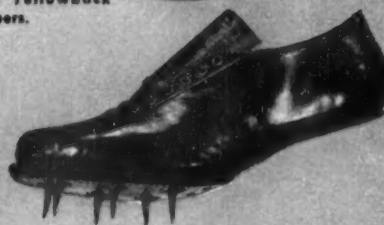
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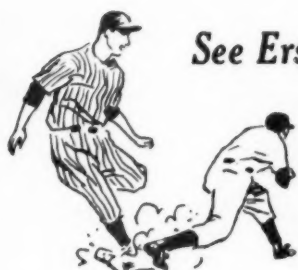
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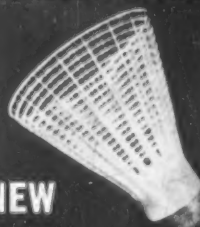
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# SCHOLASTIC COACH

Reg. U. S. Pat. Off.

**VOLUME 23 • NUMBER 4 • DECEMBER**

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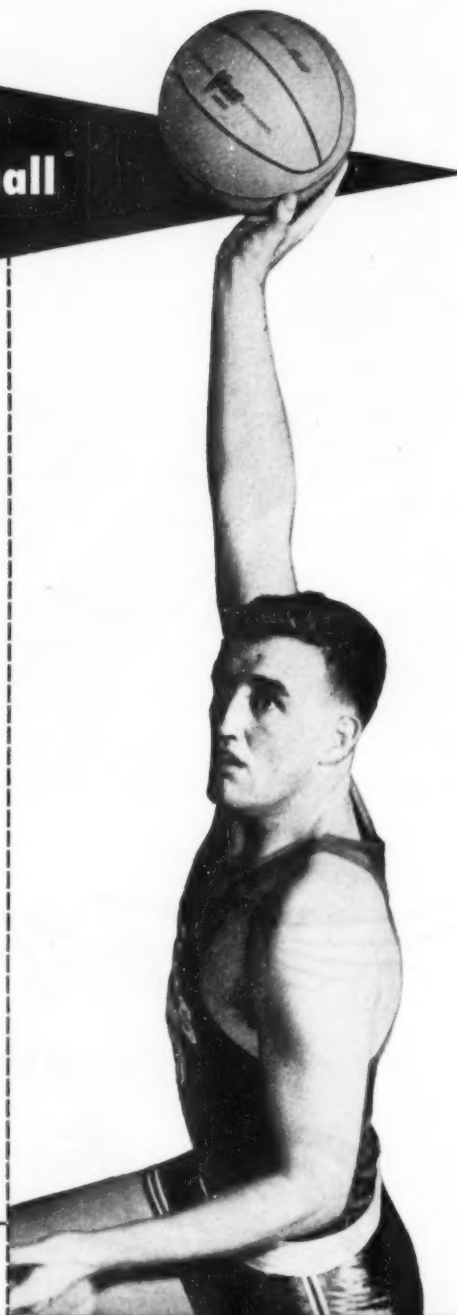
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# A slogan that makes sense

ONE of our pet revulsions always has been those juvenile locker-room signs imploring the boys to "Win, Win, Win!" or trumpeting such pompous claptrap as "A team that won't be beaten, can't be beaten." (What happens when two teams that "won't be beaten" meet? Do they play a scoreless tie?)

There are too many of these frenetic catch-phases floating around, and we don't think they contribute anything to the sports program.

The continual prodding of the athlete to WIN builds up a terrific pressure and a false sense of values. Before long, the athlete begins believing that only weaklings lose, and the result is inevitable: The normal, healthy impulse to win becomes subverted to "win at any cost."

That's why our beanie is off to the U. of California. The Golden Bears' most famous catchword isn't a paean to winning. It isn't a pain, either. It's a solid piece of common sense inscribed on its football bench—a granite structure dedicated to the memory of former coach Andy Smith.

Located on the home side of the field, the Andy Smith Bench bears this inscription:

*We do not want men who will lie down bravely to die but men who will fight valiantly to live . . . winning is not everything. And it is far better to play the game squarely and lose than to win at the sacrifice of an ideal.*

**H**ALLELUJAH! The overlords of the hoop game have finally done something about the unsweetest sound this side of heaven—the constant tweeting of officials' whistles.

In a move calculated to reduce the racket to a minimum, they've authorized officials to disregard minor fouls—i.e. those fringe fouls and border-line violations in the back-court that have little effect on the continuity of play.

This recommendation, which we've been advocating for years, most certainly will make for a smoother, better game.

Next crusade on the agenda: Down with the one-and-one rule!

**T**HAT insatiable monster, television, may be a headache to the NCAA. But it doesn't bother the high school people out in Massillon, Ohio. On the contrary, it's proving to be the best friend a coach ever had. Chuck Mather is using TV to watch his own games—direct from the bench!

What he's done is mount a TV camera on the roof of the stadium and set up a receiver in front of the bench. As play moves up and down the field, the camera relays it to the receiver. Coach Mather then merely has to peer into the screen to see

what's going on! (The screen is set between his legs so that he just has to lower his eyes to see it!)

We presume Mr. Mather is very happy with his all-seeing-eye. But complications can set in. For instance, whenever he isn't looking, one of his bench-warmers might try to tune in the Lone Ranger or even the Notre Dame game.

Then there's always the possibility that the subs may get too interested in the TV picture. We can imagine Chuck telling a player to go in for so-and-so, and the player replying:

"Aw, Coach, not now. The picture is coming in great. Can't I watch it for five minutes more?"

And, of course, in the middle of a crucial play there's always the danger of Dagmar busting in with a couple of distractions.

## SPECTATOR SPORTS: THE CEMENT OF DEMOCRACY

**C**OMMON interests, common loyalties, common enthusiasms—these are the great integrating factors in any culture. In America, sports have provided this common denominator in as great a degree as any other single factor. Our team rosters sometimes resemble the third-class passenger lists of the ocean liners putting into New York in the early 1900's.

Throughout America, the many groups with their various racial backgrounds and cultural heritages are often conscious of their differences from one another and eager to find a common meeting ground. When these groups unite in an interest in an athlete or a team, they feel a sense of homogeneity which they can acquire in no other way.

The democratizing influence of spectator sports in American culture can scarcely be overestimated. In furnishing a common cultural interest, fostering understanding across class lines, and increasing the intimacy of association with different classes, spectator sports contribute to those integrating forces which are vital and indispensable in the preservation of our democratic way of life.

The lowliest individual in the economic or social scale may participate with equal benefit and pleasure in the spectator sports. The bleachers are equally cordial to coal-miners, politicians, and bank presidents.

—from *Sports in American Life*



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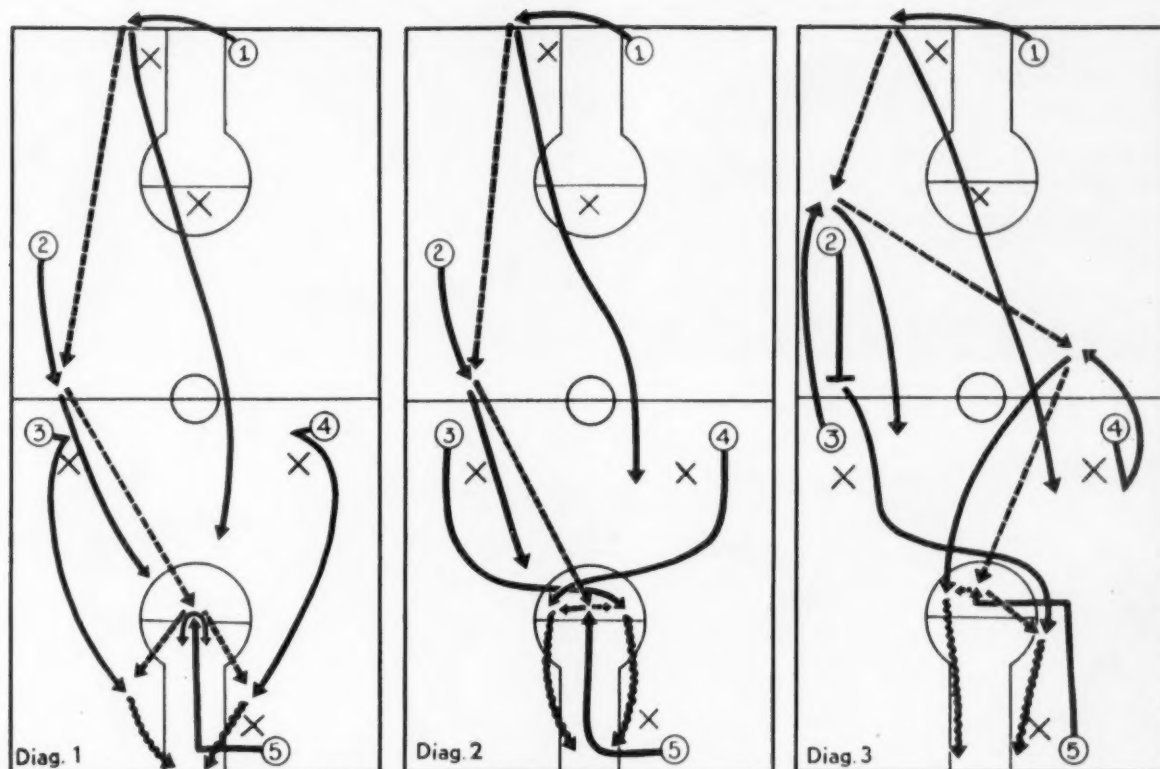
### **HOW TO ORDER THE FILM**

See your sporting goods dealer to order the film. Advise him of the most suitable date, but mention two alternate dates, either of which would be satisfactory in the event the date preferred is not open. The demand is great, so act at once. See your dealer!



**HILLERICH & BRADSBY CO. Louisville, Ky.**





## Swap One Point for Two!

**I**MAGINATIVE coaches can often take an apparently simple rule change and, with a little ingenuity, exploit it to great advantage. That's what's happened to the one-and-one rule. Many coaches are using it as a springboard for some clever fast break plays.

According to the rules, each team must place at least one player along the free-throw lane. Since the offensive team must also have a shooter on the foul line, this means that only *three* of their players are free for immediate defense.

The opponents aren't so encumbered. All they need is one man underneath. Since the ball becomes dead if the first throw is missed, why put more than one man underneath? The other *four* can align themselves in good attacking position.

This four-against-three advantage can be effectively exploited *whenever the first throw is made*. (On the second throw, the defenders must deploy at least two men underneath, thus nullifying the advantage.)

At Fort Valley State, we actually hope our opponents will convert the

By **RICHARD CRAIG**

Fort Valley (Ga.) State College

*first* throw. This will assure us possession, and we've prepared for it with a special series of fast breaks that are almost sure to catch the defense short-handed.

Our basic set-up is shown in the accompanying diagrams. As you may quickly see, it's designed to score quickly before the shooter and his rebounding teammate can get back on defense. With Nos. 3, 4, and 5 placed in the offensive court, we can get our offense working immediately.

The first play is outlined in **Diag. 1**. As the ball passes through the net, the rebounder (1) grabs it, immediately steps out of bounds, and throws a long baseball pass to 2. The latter breaks down the floor as soon as the basket is made and receives the pass at about mid-court.

Meanwhile our center, 5, breaks straight across court, driving his defensive man over and thus clearing both sides. The moment he hits the middle of the lane, he breaks to a

point above the foul line for the pass from 2.

Nos. 3 and 4 fake their guards with a step to the inside, then cut for the basket on the outside. No. 5 passes to the free man, or pivots and drives in himself.

No. 2, after passing to 5, cuts to the top of the circle where, if 3 and 4 are covered, he can get a return pass from 5. He then has a nice close-range set shot, with three players (3, 4, and 5) in on the rebound.

If a good shot doesn't materialize on the first break, we set up our offense and work the ball in for a shot.

A variation of the foregoing play is shown in **Diag. 2**. In this variation, the center, 5, breaks to the foul line as before, as the forwards (3 and 4) drive down the sides. As the latter reach a point just above 5, they scissor around him—4 breaking first with 3 cutting off his tail.

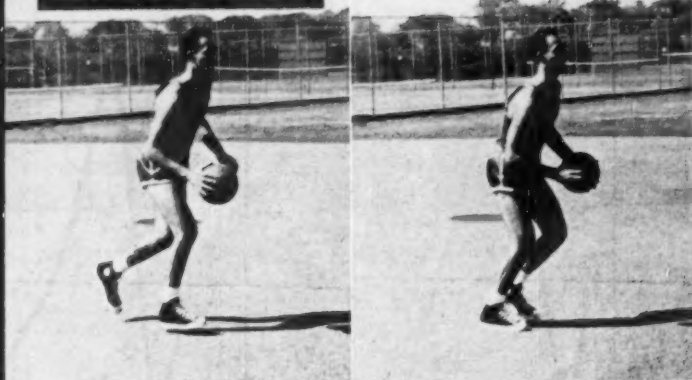
When the opponents start covering the outlet receiver (2), the play in **Diag. 3** is sprung on them. No. 2 now breaks down court to set a

(Continued on page 37)

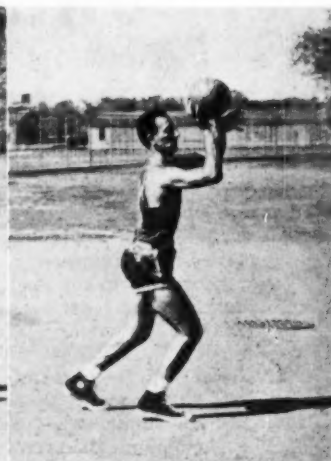
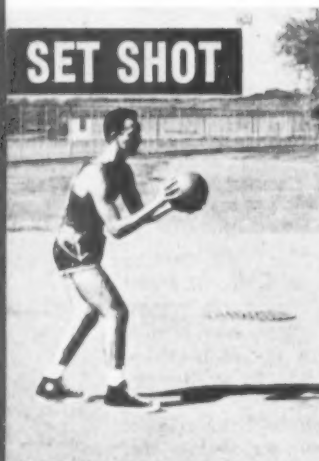
# Cousy Shooting!

*The Boston Celtics' great playmaker  
and scorer demonstrates the niceties  
of the four fundamental shots.*

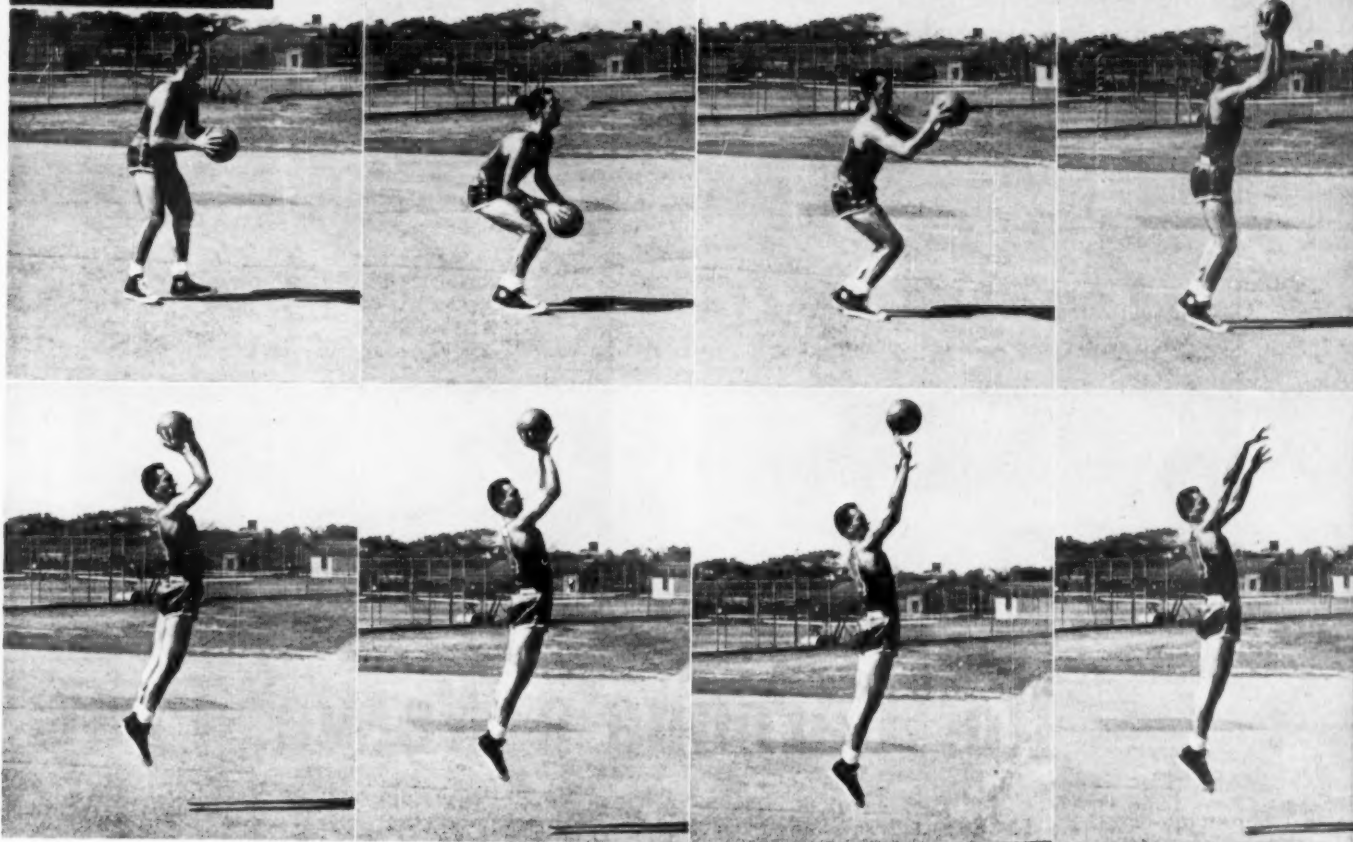
## LAY-UP SHOT



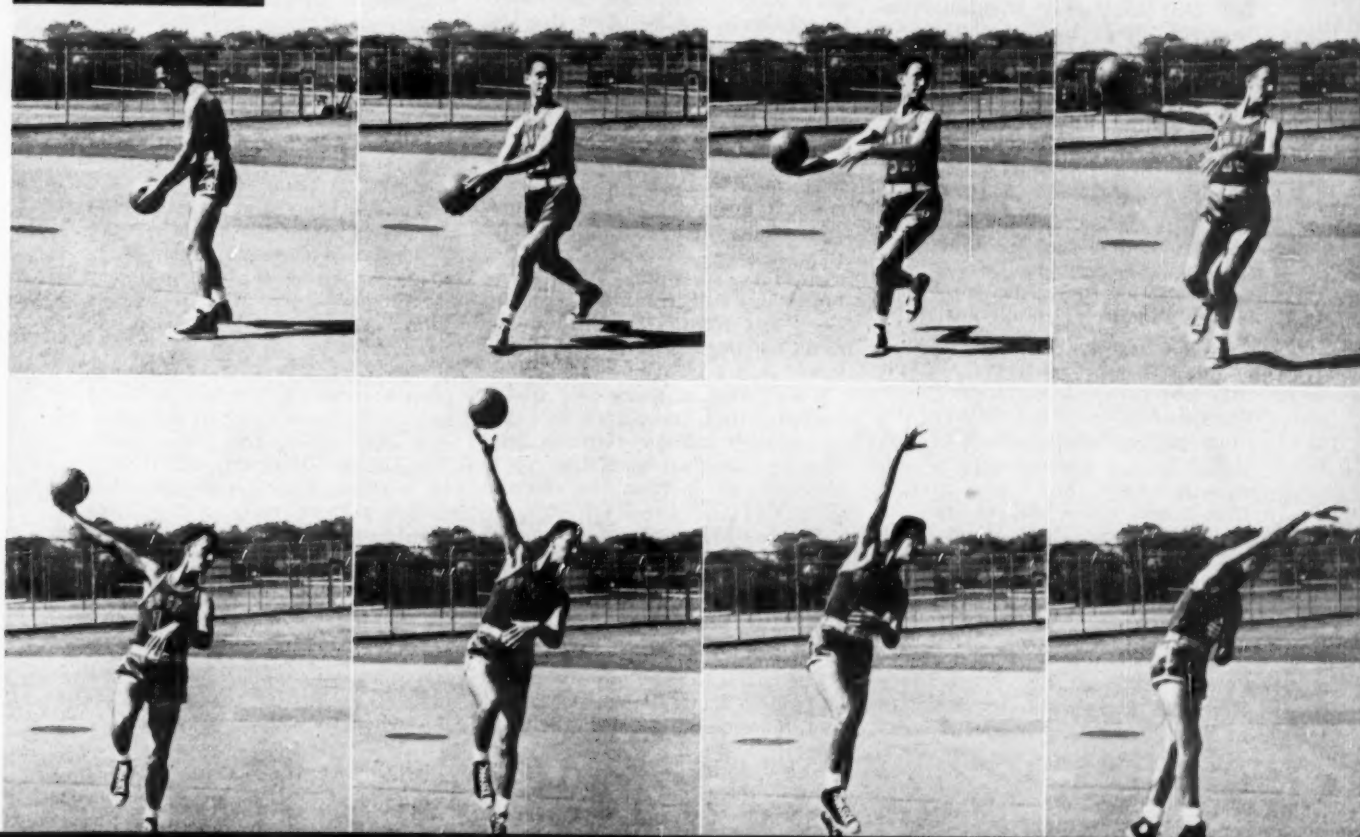
## SET SHOT



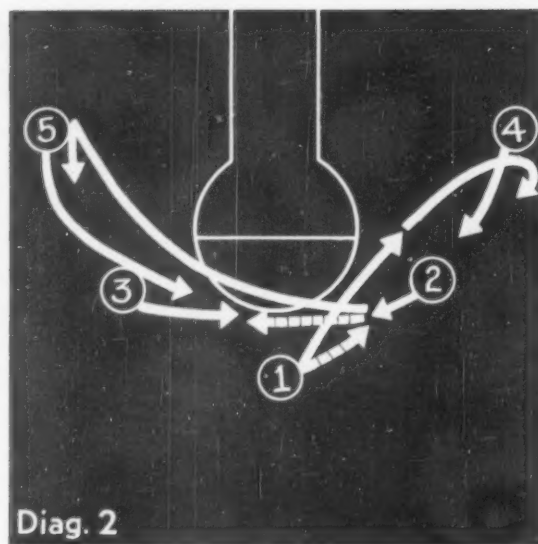
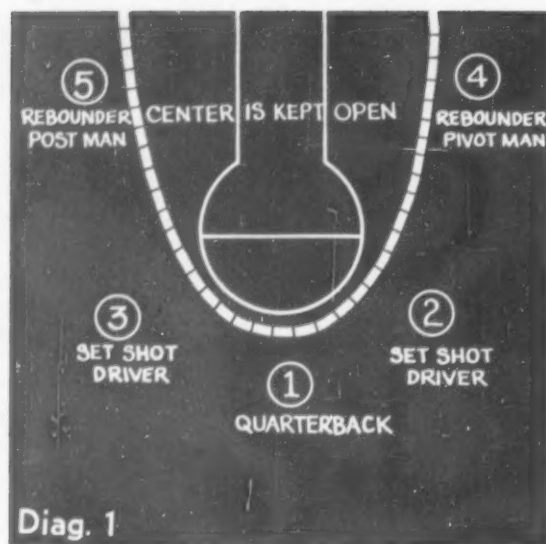
## JUMP SHOT



## HOOK SHOT







## No. Carolina's Weave, Post

By **FRANK MCGUIRE**

HEAD COACH

**O**UR offense at the U. of North Carolina is a "free-lance" affair commonly identified as "Eastern style" basketball. Developed by the old-time professional teams in the East and Middle West, it exploits all of the players' individual brilliance—enabling them to make maximum use of their clever ball-handling, dribbling, faking, feinting, and footwork.

By "free lance," we do not mean an offense that lets the boys play "by ear." We provide them with a flexible pattern that permits them to exercise their individual initiative.

In this basic pattern, our players set up in a loose 3-2 spread. As you may observe in **Diag. 1**, we place three men out near the center of the court and one man in each corner.

No. 1, our best passer, is the "quarterback" and play-maker; Nos. 2 and 3 are the set shooters and drivers; and Nos. 4 and 5 are the corner men. The latter two must be able to set up pivot and post plays, as well as rebound strongly.

From this basic formation, we go into our weave. Developed at St. John's years ago by Coach Buck Freeman, who is now my assistant at N. C., it is called "weave circular"

"by some coaches and the "Figure 8" by others.

The latter is a misnomer. It is NOT the Figure 8 invented by the great Dr. H. C. Carlson at Pittsburgh U. After listening to Dr. Carlson at the All-American Basketball School conducted by Clair Bee the past summer, I can safely say there's little connection between our weave and the Figure 8.

As shown in **Diag. 2**, the middle man, No. 1, starts the weave either to his left or right, then continues on through with an inside moving screen. (In the old days, the inside screen was called "picking off without contact.")

Next, the No. 2 man, who has received the ball from 1, passes to No. 3 and continues on to set an inside moving screen in that direction.

While this is going on, No. 4 comes up from the corner and gets into the circulation (with a pass from 3). He then passes to No. 5 who's moved up from the opposite corner.

This is the basic weave from our "horseshoe" formation. Note that the order of the passes corresponds to the numbering of the players. In short, 1 passes to 2, 2 to 3, 3 to 4, and 4 to 5.

The ball is worked into the basket for the ultimate object—a lay-up shot. If we do not get in to the hoop,

we start our weave over again along the same lines.

Sometimes a good change of direction will catch a defensive opponent flat-footed and enable our man to get under for an easy lay-up. As outlined in **Diag. 3**, it is a simple stunt—one of the outside men stopping quickly and cutting in the opposite direction.

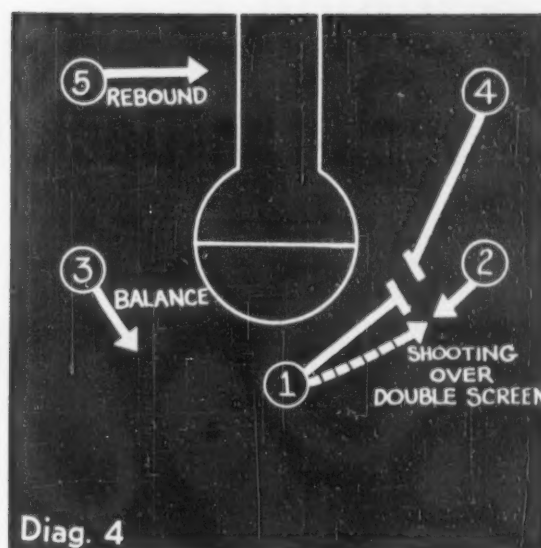
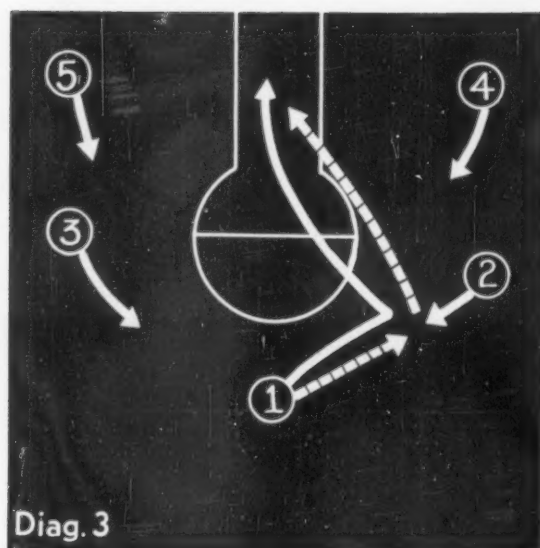
From this weave, we can screen for our set shooters—usually our back-court men. We find shooting over set screens very effective from this position (**Diag. 4**).

On long shots, the other men in the weave change positions in order to form a triangle for rebounding purposes. From constant practice, our players know when to change from a full weave to a screened set-shooting game.

We've found that the weave offense is most effective against man-to-man defenses which do not properly slide and switch. These teams are constantly picking each other off—running into one another. And there's nothing more demoralizing than discovering that you can't get out of each other's way.

Another outstanding advantage of this formation is that the center—the area immediately under the basket—is always open. This is very important for the cutters and drivers, as they can really move under when the center is open.





## and Pivot

This isn't the case when you have a pivot in the area. The defensive man taking him can now switch to any free man driving in. With the middle open, however, a good driver has only his own man to beat.

After the weave has been going for a while, you can start springing a lot of good give-and-go plays. In fact, they work best from this 3-out and 2-in formation. Some of the teams that make effective use of give-and-go plays are: Duquesne

under Duddy Moore, Dartmouth under Doggy Julian, City College under Nat Holman, and Navy under Ben Carnevale.

To summarize to this point: Our weave offense starts from the center open formation. This is considered part of our inside attack. It may then change to produce set-shooting opportunities over screens plus the ever popular give-and-go tactics with its hard cutting and driving.

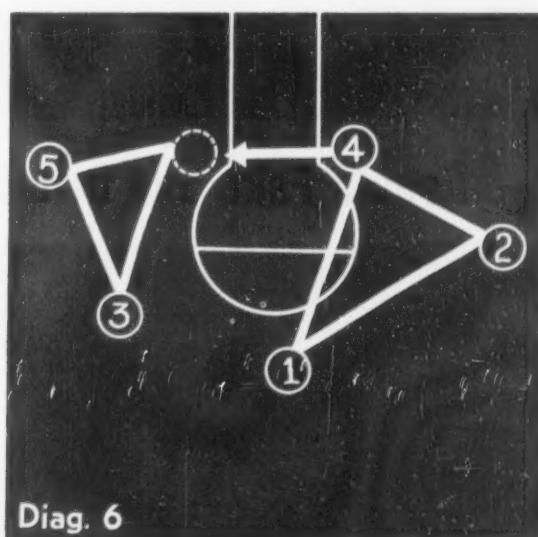
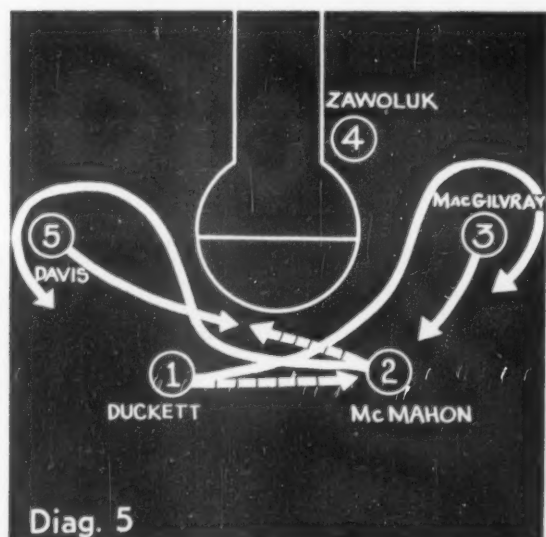
The next phase of our attack is the single pivot roll offense shown in **Diag. 5**. Whenever we throw our big man into a pivot on either side of the basket outside the lane, it becomes his divine right to shoot. His teammates know this and feed him from the sides of the court.

At St. John's, Bob Zawoluk was our meal ticket from this position for three years, aided and abetted by Jack McMahon, our star outside man. These two players formed an excellent one-two punch. They were our Mr. Inside and Mr. Outside.

We employ the pivot in various ways: (1) We can feed him for direct scoring, a la Zawoluk; (2) cross-cut or scissors off him, feeding the first or second cutter which ever breaks loose; or (3) have our cutters or drivers break by him and note whether the pivot's guard switches.

If the defensive pivot does switch, the driver hooks a pass back to the pivot man, who buttonhooks as the

(Continued on page 32)



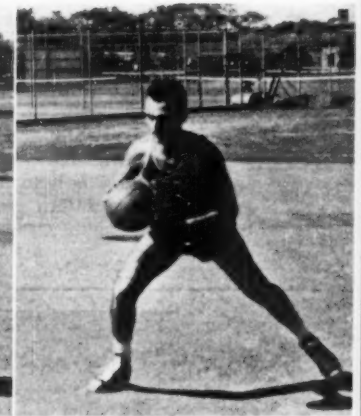
# COUSY'S famous Round-the-Back Dribble

*Nobody but the great Cous' can pull this stunt while*

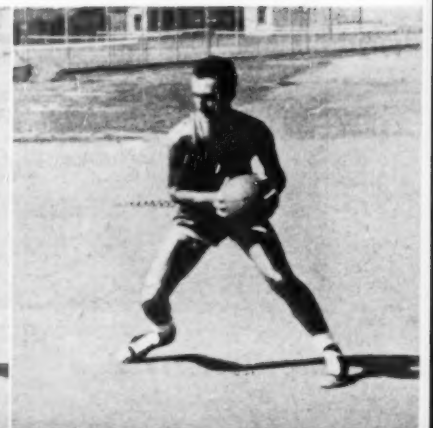
*dribble-driving at top speed toward the enemy basket*

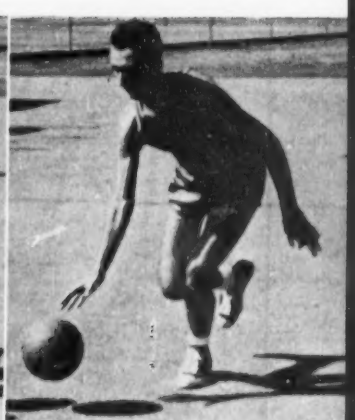


## ➡ Fake Left, Drive Right



## ➡ Double Fake and Dribble



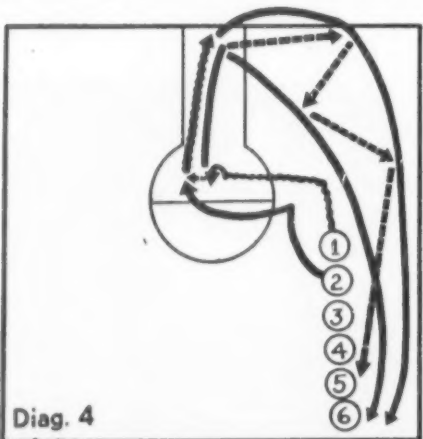
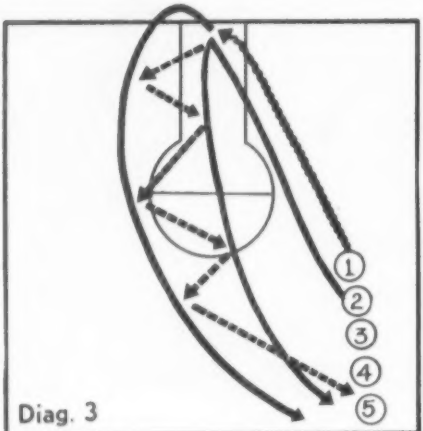
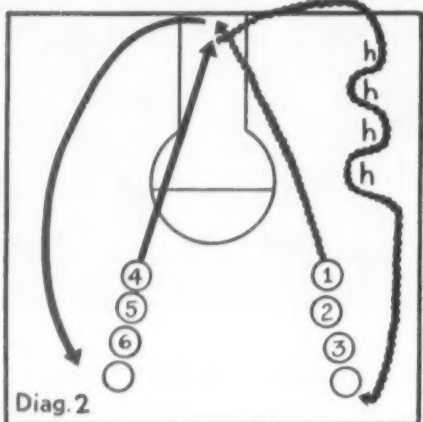
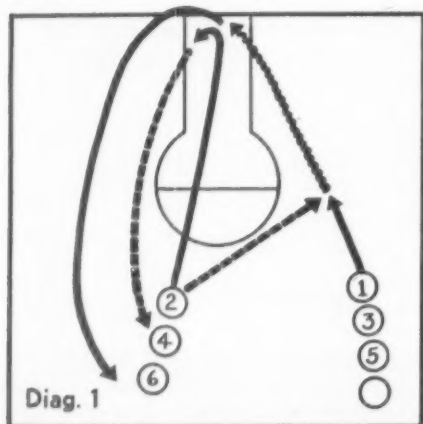




By FRANKLIN A. LINDEBURG

Coach, Santa Cruz (Cal.) High School

# Animated Shooting Drills



**T**HE average coach, predisposed as he is to the techniques and methods that his own coach employed, is inclined to use the same drills week after week. Very rarely does he think of varying them to stimulate the practice session.

To derive the most out of his teaching situation, the basketball coach must offer drills which are (1) interesting, (2) which thoroughly cover the fundamentals involved, (3) which simulate game conditions, and (4) which incorporate the element of competition whenever possible.

Over the years I have evolved (from books, magazines, and fellow coaches) a series of shooting drills which meet these objectives. These drills are concerned with the lay-in, jump, one-hand, and foul shots, though other types of shots may be substituted. The type of shot to include will depend of course upon the coach and his system of play.

**Diag. 1, Pass and Lay-In:** 2 passes to 1 breaking for his shot. 1 takes a lay-in, then goes to the end of the passing line. 2, after passing to 1, rebounds the ball and hook-passes as if to start a fast break to 4, who re-institutes the drill by passing to 3. Notice that the pass from 2 to 1 is forward toward the basket, such as would occur during a fast break situation.

To motivate the drill, you may divide squad and run the drill simultaneously at two different baskets. Have each shooter count aloud the number of baskets successively made by his group, and change the direction of the pass from time to time so that the shots are taken from the right, front, and left sides.

**Diag. 2, Dribble and Lay-In:** Each boy in the shooting line has a ball. 1 dribble-drives for the basket and takes a lay-in. 4 rebounds the ball and dribbles to the end of the shoot-

ing line. As soon as 1 has cleared, 2 drives in for a shot followed by 3, etc.

This drill can be varied by having the rebounders dribble around obstacles (chairs) on the way to the end of the shooting line. The dribbler should always use the hand away from the obstacle, changing from left to right as each obstacle is passed, and keeping the ball low.

**Diag. 3, Lay-In with Defense:** Starting from the right line, 1 dribbles in at any angle he desires for a lay-in. He's closely followed by 2, who stamps his feet, yells, or does anything else legal to distract the shooter.

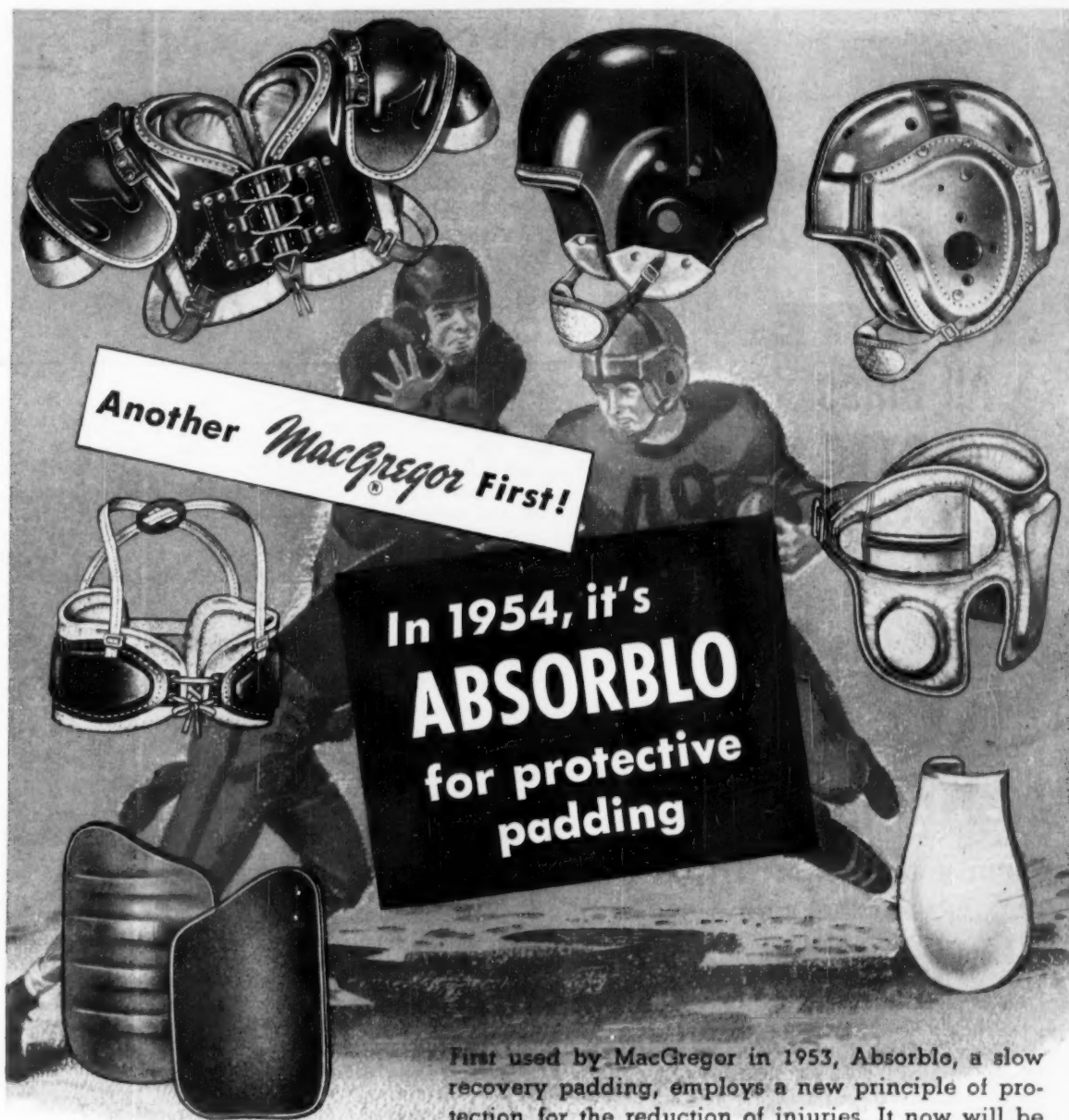
No. 2 rebounds the ball and passes to 1, who quickly cuts back onto the playing floor. Then 2 and 1 work the ball up with several short, quick passes and feed it to 5, who by this time is first in line—3 (using a second ball) and 4 having gone in soon as 1 and 2 cleared the basket. 1 and 2 reverse positions at the end of the line so that 2 will shoot and 1 rebound on their next turn.

As the first man in line again reaches the front, he should take a full step to his left before going in for a shot. In this manner, the entire line works across the floor from right to left, during which time each boy has about 15 tries at the basket.

**Diag. 4, Dribble, Pivot and Hand-Off for Lay-In:** 1 dribbles to the general area of the foul circle, stops, and pivots. 2 follows, drives by, and receives a hand-off for a lay-in shot. 1 rebounds the shot and passes quickly to 2 as he comes back onto the playing area. This drill then follows the pattern of the previous one in that two balls are used and the leader works across the floor from right to left on each of his succeeding shots.

The dribbler should vary the spot at which he stops and the follower



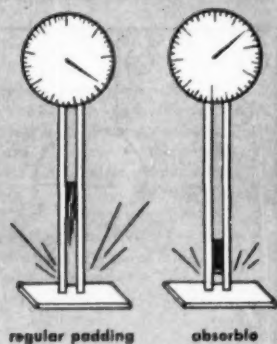


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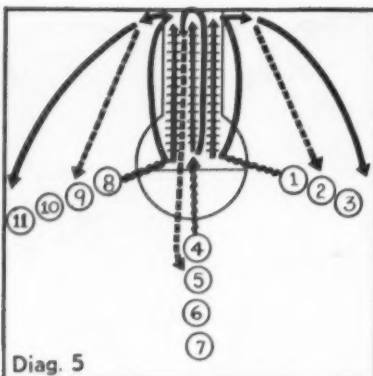
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Diag. 5

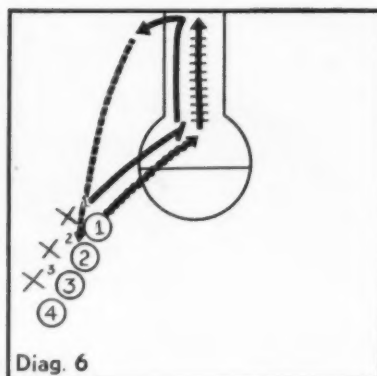
should cut first in one direction and then in another as he drives by for the hand-off. The drill may be varied by having the follower fake driving by and then come back and shoot from behind the screen set by the pivot man.

**Diag. 5, Jump Shot from Foul Circle:** Divide the squad so that you have a natural competitive breakdown: first team vs. second team vs. third team, or tallest vs. shortest vs. medium size boys, or any such grouping. At the signal "go" from the coach, the first boy in each line, as in this case 1, 4, and 8, dribbles to any part of the foul circle, stops, and executes a jump shot.

After the shot, he quickly rebounds his own ball and passes to the next man in his line, who repeats the maneuver. No boy is allowed to touch an opponent's ball, and the winner is the team first making 21 shots.

Keeping score aloud as each shot is made keeps up the players and stimulates the activity. To prevent cluttering up the foul circle, the coach can start the poorest team first, then space the other teams a few seconds apart.

This drill can be used for almost any type shot, i.e. the one-handed set, two-handed set, or even the pivot shot with the players coming out from under the basket to the



Diag. 6

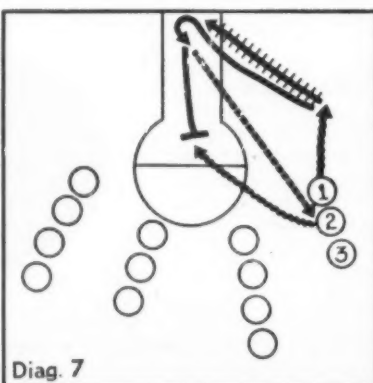
foul circle for the stop, pivot, and shot.

**Diag. 6, Jump Shot with Man Guarding:** 1 dribbles toward the basket with X-1 guarding as closely as possible. 1 stops any time he wants and executes a jump shot. He then tries to get a rebound for a second shot, while X-1 endeavors to block him out and clear the board for an outlet pass to 2, who then repeats the drill with X-2 guarding.

The shooter and defensive man change lines after each try at the basket. The coach can place the lines anywhere on the floor to keep varying the angle of the dribble-drive.

**Diag. 7, One-Hand Set and Follow:** Have three or four groups of three or four players line up at each basket. 1 dribbles to where he wants to shoot, stops and executes his one-hand set shot. He immediately rebounds the ball, passes to 2, and advances to stop 2's dribble, thereby making 2 shoot a one-hand set shot over an active defensive man, simulating actual game conditions.

After flagging the shooter, 1 goes to the end of the line, making no attempt to rebound. 2 shoots, rebounds, passes out to 3, guards 3, then goes to the end of the line as the drill continues. Each player varies the spot from which he shoots. Even though this drill is described



Diag. 7



Diag. 8

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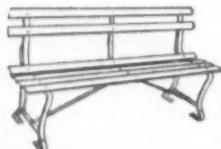


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as a one-hand set shot fundamental, it can be used for any type of shot normally taken from 15-20 feet or farther out.

**Diag. 8, Arc Shooting:** Have the players line up in an arc extending from one corner of the court out along the edge of the foul circle to the other corner of the court. Use five or six balls, with two players, 1 and 2, as rebounders.

Have 1 and 2 toss them out to the shooters, who take any type of long shot they wish. After about a minute, have everyone move two players to the left. Nos. 1 and 2 move to the corner next to 14, while 3 and 4 become rebounders.

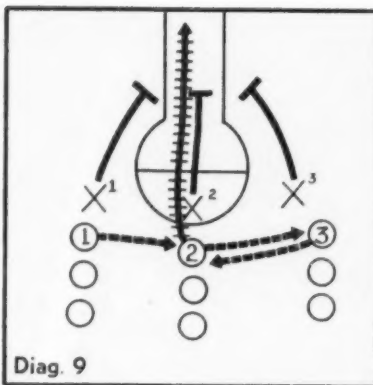
With plenty of balls, this drill offers a lot of action. The players may compete with the fellows next to them or they may call out the total number of shots made without a miss to determine the squad winner during the eight or ten minutes of the drill.

**Diag. 9, Set Shot in Game Situation:** Three defensive men, X-1, X-2, and X-3 wearing different shirts than the offensive trio, guard 1, 2, and 3 at the edge of the foul circle. The attackers pass the ball back and forth several times until a good opportunity for a shot materializes. (They're not allowed to dribble until the first long shot is taken.)

After the shot is taken, the three defensive men try to screen out their opponents, take the rebound, and quickly hook-pass it out to one of the next men in line. Nos. 1, 2, and 3 try to rebound the ball, and if they succeed they play against the three defensive men until the basket is made or the ball is lost.

This drill is quite competitive, particularly when the three defensive men know they must get the ball five times (this number is arbitrary) before they can join the offensive lines. I find it advantageous to team up the players who usually work together on the team. For example, I'll team up a center and two guards, or two forwards and a center.

**Foul Shooting:** This important



Diag. 9

fundamental is practiced for about 10 minutes two or three times during each practice session. The players distribute themselves evenly in groups of three, four, or five at each available basket. They are instructed to shoot only three foul shots, stepping back and re-setting their feet at the foul line on each shot.

After three minutes have passed, the boys are told to move one basket to their left, but to leave the ball where it is. Consequently, in 10 minutes each boy shoots approximately 15-20 shots at three different baskets using three different balls. Players not shooting are encouraged to attempt tip-ins or defensive rebounds with quick clear-out passes to the shooter.

The coach may stand at one basket and eventually see all the shooter or he may circulate to all the baskets. Regardless of the style of foul shooting—underhanded, one-handed, or two-handed—each player is told to bounce the ball several times, look at the front rim of the basket, take a deep breath, let out half of it, and then shoot. No attempt is made to change a boy's style of foul shooting unless he shows an inconsistency.

In conclusion, several points should be made. The above drills are only as good as the coach makes them. Proper form will result only if practiced continually.

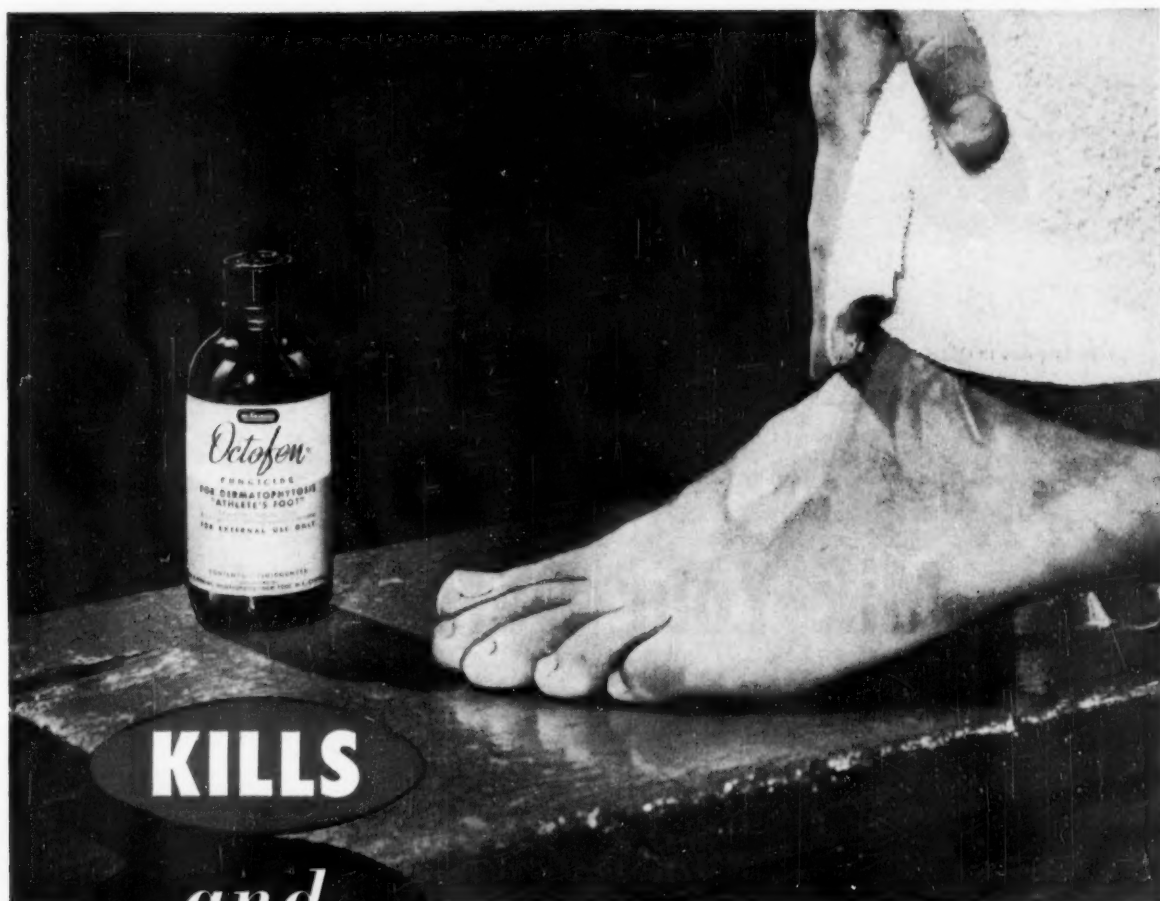
Secondly, these drills may be used to teach more than one type of skill at a time. Although stressing the set shot, for instance, some of the drills also include proper defensive rebounding and the hook pass; and these should be properly executed.

Thirdly, no drill will continue to give good results if continued beyond the attention span of the boys.

Finally, practice sessions will seem short and the absorption of fundamentals great wherever the coach maintains the vigor and attention of the boys by stressing competition, using variety, and introducing novelty in all his drills.

**AUTHOR** Franklin A. Lindeburg has been coaching basketball at Santa Cruz (Calif.) High School since 1946. His last quintet (1952-53) won both its league championship and the consolation crown at the Tournament of Champions at the U. of California. A well-rounded educator, Lindeburg owns an M.A. and an Ed. D. from the U. of California.





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\*Oster, K. A., and Golden, M. J.: *Exp. Med. & Surg.*, 7:37, 1949  
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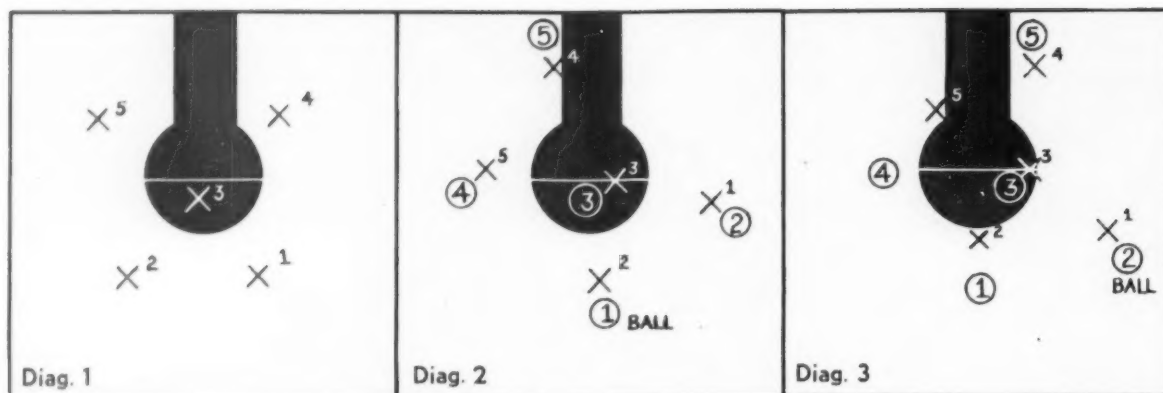
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**Combination Zone and Man to Man:** As offense comes up court, defense sets up a 2-1-2 zone (Diag. 1). When offense goes into 1-3-1 attack (Diag. 2), defense shifts to cover each

man. When ball is passed to 2 (Diag. 3), defense sags to protect strong side. X-2 and X-5 sluff off to clog scoring lanes, while X-4 follows 5 across the free-throw lane.

# Mix Your Defenses!

By JACK RAMSAY

Coach, Mt. Pleasant H. S., Wilmington, Del.

**T**HE element of surprise, a strong and favorite weapon in any sport, takes on added significance in basketball. A game in which delicate timing and touch is essential to success, the introduction of anything unexpected can produce a startling form reversal. No other sport produces as many upsets.

Though some of these upsets can be attributed to an "off night" and others to an inspired individual performance, many can be traced to a carefully planned defense. Nothing can ruin a well-organized plan of attack as effectively as an unexpected defense.

An outstanding example of this was related by Clair Bee in a previous article in *Scholastic Coach* ("Attacking the Press," October 1951). Bee recalled how an unheralded New Mexico team once almost upset an L.I.U. powerhouse by throwing an all-court press—a rare weapon at the time—at them.

Though the Blackbirds ultimately won, the fact that they had to fight back from a 19-2 deficit proved the efficacy of a surprise defense.

Many coaches believe that this switching of defenses is a recent trend. Yet Everett Dean, former Stanford coach, writes that in a particular tournament in the 1930's, his team employed a different defense every night!

Several of the major upsets of 1952-53 could be attributed to "special" defenses. Coach Harry Litwack of Temple pulled a honey against DePaul. He had his two best "leeches" cover DePaul's fine pair of outside shooters in tight man-to-man fashion, while the other three defensive men shifted and covered up in zone style. This strategy bottled up the Blue Demons' outside game and produced a well-merited Temple victory.

With changing defenses wreaking such damage, it's strange to find so

many coaches sticking to one form of defense. Many of these men are convinced that it's the only defense for the material on hand or for the physical size of the home gym or the playing floors in their particular league.

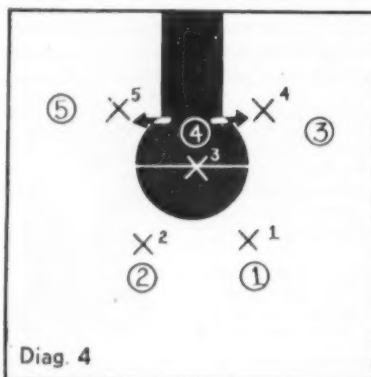
While the writer can't go all the way with this reasoning, the basis for it is understandable. Nevertheless, even here small variations can be introduced into the basic defense that will bring about the desired effect.

Where a team religiously adheres to one type of defense, the opposition's problem is considerably simplified in that they can thoroughly prepare for it.

A word of precaution before delving into the various defenses and the most effective ways of exploiting them: The mere switching of defenses, even though carefully planned and executed faultlessly, doesn't guarantee victory. When the opponents have all the horses or get on a "hot" streak, defending often becomes impossible.

So, remember, switching defensive tactics aren't a panacea for all your ills. They're just an effective defensive weapon with which to confuse the opposition.

In planning a defense from game to game, the coach's first job is to analyze the opponents' scoring power. This strength may lie in a cutting game, a pivot or post, a fast



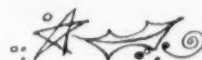
**2-3 Zone vs. Strong Pivot Attack:** X-3, X-4, and X-5 form tight triangle about pivot 4. X-3 may roam up and down according to 4's position. Defense has rebound power, but is weak against good shooters from sides and midway out.

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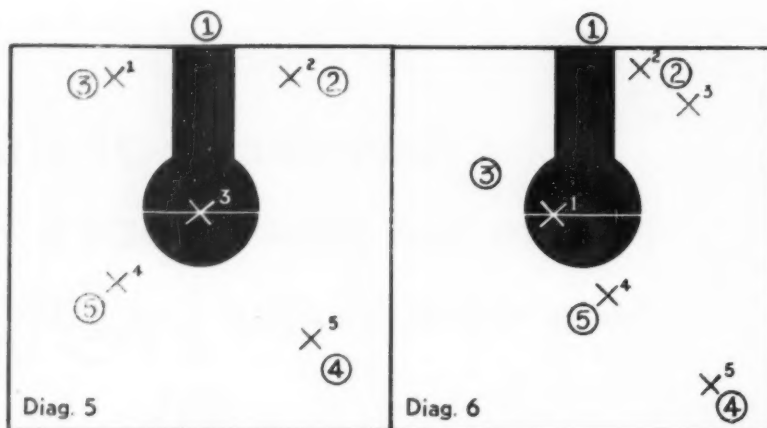
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**Pressing Defense:** In Diag. 5, X-3 plays as a floater while others play men closely in effort to prevent first pass-in. When ball is passed to 2, as in Diag. 6, X-3 immediately helps X-2 double up on receiver. X-1 now assumes floater position to intercept any lob passes. Press may be carried into front court where it lends itself to 3-2 zone or switching man-to-man.

break, set plays, a deliberate game, a full-court press, or a combination of two or more of these.

If the coach can determine through observation and/or reliable reports, the type of offensive game at which the opponents are weakest he may construct a defense that will force them to use that particular offense. Let's see how this might be done.

When facing a team whose chief strength lies in a cutting game—that is, shaking a man loose through one or more screens—you don't want to play a straight man-to-man. That makes it easier for the offense. They usually can easily maneuver and screen such a defense.

To beat a screening game, you want either a zone defense, a switching man-to-man, or a sagging man-to-man.

A zone is death on screens. What's the sense of screening a man when the freed cutter will be picked up a step or two later? A sagging defense is likewise difficult to screen, since the guards away from the ball sluff toward the center to jam up that vital scoring area. It's also tough to screen a good switching defense, since the freed man will be picked up quickly. Remember, there's a switch for every screen.

If the cutting-type offense lacks good outside shooters, a tight zone inside the foul circle should hurt them. The 2-1-2 or 2-3 are recommended for this situation. What you're doing is jamming the middle, thus killing the cutting game and forcing the opponents to shoot from outside. If they can't hit on their sets, they're as good as beaten.

If a team has accurate outside shooters to go along with their strong cutting game, these outside

men must be played. A good switching man-to-man is all right here, but it's a difficult defense to master.

A good defense for this situation is the combination man-to-man and zone. As shown in **Diag. 1**, the defense lines up in zone fashion. When the offense goes into its zone attack, the defense plays them man-to-man, with the strong side (where the ball is) playing tightly and the other defenders sagging off and concentrating on keeping the scoring lanes clogged.

This embodies a little of everything—zone, man-to-man, switching, and sagging—and proves very effective as a surprise weapon. Known by various highly technical names, this defense has wreaked such havoc that in the writer's hoop milieu it's identified as *the defense*.

Whenever the offense starts to move and "go through" from the outside, it's necessary to adopt a real zone principle to freeze them again.

Most attacks launch their most serious threat from the pivot or post position. No matter what system you use to defense it, there's one principle that can prove of great assistance. And that is: Whenever the pivot sets up inside the foul line, he must be played preferably from the front but at least from the side.

Ken Loeffler, LaSalle's highly successful coach, insists on this. And it is significant that Loeffler has lost only once to a pivot-power team (Kansas in the 1952 NCAA finals), and on that occasion one of his best defensive big men was unable to play.

If the pivot goes to the foul line or above (high pivot), he may be played from the side or rear depending upon his skill. If played from the rear, the outside defensive



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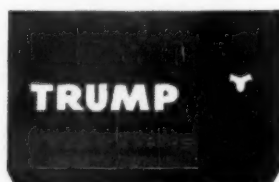
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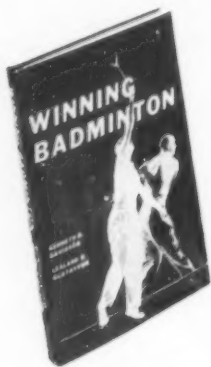
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men may drift back on him to try to prevent his getting the ball or to harass him if he does receive a pass-in.

The 2-3 zone has been effectively used to offset the strong post attack by forcing the pivot man to move out of the congested area (Diag. 2).

Another possibility against such an offense is the full-court press (Diag. 3). The success of this tactic depends entirely upon the agility of the opposition's big men. If they're quick enough to double back and maneuver into post positions, the press may be circumvented.

However, if the press does nothing more than force the opponent from its best method of attack, it may be considered successful. These things are for the coach to decide after careful evaluation of the opposition's strengths and weaknesses.

Concerning the fast break: Unless the coach is convinced his team can outrun the opponent, he's foolhardy to run with them. The famed Harlem Globetrotters, who, when not clowning, play a pretty fine brand of ball, have their own solution to this problem, namely: "When they (the opponents) play fast, we play slow; and when they play slow, we play fast."

So here again is the principle of trying to catch the enemy off-guard and keeping them from playing their best type of game.

Aside from slowing the offense down, there are a few other standard practices that might be utilized against the break.

First, since all good fast breaks depend upon getting the ball off the board and up the floor quickly, it's a shrewd idea to determine the opponents' best rebounders. You may then box them out or gang up on them after the rebound, thus ruining their chances for a quick pitch-out.

You'll also find that some players use a certain type of pass each time or turn a certain way when passing out. Then, too, the retriever may always pass to a particular spot or player to start the break. You may capitalize on this idiosyncrasy by assigning a man to cover the outlet spot.

San Francisco once beat City College through the use of this stratagem. In a previous game, the Dons had noticed that City always pitched out to the right sideline to start its fast break. When the two teams met for the second time, the Dons had the antidote. Whenever City retrieved a rebound, a back-court Don player would edge over to the outlet spot and either intercept the pass, deflect it, or tie up the receiver.

The defense against the fast break also entails an offensive awareness. It's always imperative to keep at least one offensive man back all the time for defensive balance. And if the opponents own a particularly good fast break, you may choose to keep two men back.

Both the deliberate game and the set-play attack may be handled the same way. A pressing defense—be it full-court, three-quarter court, or half-court—should force an offensive change.

**Warning:** The press is a fatiguing type of defense and you can't afford to carry any "doggers." One loafer can ruin the entire defense. If you have the manpower, you can actually train a unit in this type of defense—throwing them into the game at strategic moments.

Some teams are at their best when attacking a zone, perhaps because of their fast break (the zone is more vulnerable to the break than is the man-to-man) or because of their fine set shooters.

### TIGHT ON OUTSIDE

Against such teams, it's advisable to play the outside men tightly. The straight man-to-man can sometimes work effectively, since teams that excel against the zone often fall into the habit of standing still—which is "meat" for man-to-man techniques.

The team that depends upon a full-court press to provide its chief attacking opportunities presents a slightly different problem. To beat them, you must now think in offensive rather than defensive terms.

It's up to the coach to decide whether to "run" the press or sift through it with deliberate tactics—moving the ball over mid-court and setting up the offense at that point. The ability of the players is the determining factor here.

The foregoing has just scratched the surface. All we've done is mention some of the offenses in popular use and prescribed some methods of disorganizing them.

In summary, then, coaches trying for the upset should:

1. Recognize the opponent's best offense and deduce their weakest. Personal scouting pays big dividends here.
2. Analyze their own team and develop the defense best calculated to force the weakest effort from the opponents.
3. Plan their defense carefully, both individually and as a team. Strengthen the weak links.
4. Plan an offense that dove-tails with the defense.





Monte Irvin, brilliant New York Giant outfielder, credits Niagara in helping to prevent muscular atrophy while recuperating from the badly broken ankle he incurred in 1952 training.



Howard Waite of the Pitt Panthers finds he can supervise several massages at once through use of a battery of Niagara units.



Ralph Kiner knows the value of conditioning and proves it by using Niagara before and after playing.



Chuck Mather, Massillon (Ohio) football coach, has been an advocate of Niagara Massage as a conditioning aid for several years.

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Sam Kramer of Strong Vincent High School is representative of progressive high school coaches all over America who've made Niagara Massage part of their program for safeguarding young athletes. One example of Niagara's effectiveness especially impressed Coach Kramer. "A back had been plagued with a sore leg since August," he writes. "He could play less than half of every game. Niagara helped clear up his ailment. He was able to play his first game after

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Ralph Kiner takes conditioning seriously. That's why he became so enthusiastic about Niagara when introduced to it two years ago. That's why regular use of Niagara is now part of his pre- and post-game conditioning regimen.

Monte Irvin, the hard driving competitive outfielder of the New York Giants, suffered a broken ankle during the 1952 training season. Because Monte was in his 30's, many sports writers thought it meant the end to his career. His own tremendous determination to play again confounded them. We're proud that Monte credits Niagara DEEP Massage with a big assist in his return to professional baseball.

Chuck Mather coaches at Massillon High School. No one needs be reminded that Massillon is always at the top in high school football. Chuck Mather has used Niagara equipment for 3 years. He has conducted numerous experiments on Niagara's effectiveness against sprains, strains, cramps, contusions, muscular atrophy. The results? Coach Mather is sold on Niagara—recommends it to other coaches!

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# COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 33 West 42 St., New York 36, N. Y.

**S**EVERAL years ago Yale had a fine guard by the name of Jablonski, who played both ways with nary a rest. One afternoon a powerful Cornell team started running wild over the Elis. The Cornell coach began pouring in second and third stringers to keep the score down, but to no avail.

Jablonski stayed in there all the time, battling three fresh guards. Finally the fourth stringer came in. All fired up, he started chanting, "Come on, come on, let's kill this guy!"—meaning Jablonski. Jablonski looked up wearily and sighed, "Aw, shut up. If you're so good, you'd have been in here a long time ago."

**Shortly after** the World Series, Dodger pitcher Joe Black was a guest star on "Name That Tune." Attempting to help Joe identify the song, "Sympathy," the emcee gave him this clue: "Suppose it was the last of the ninth, the Yanks at bat, score 4 to 1 in favor of your team, bases loaded, and Yogi Berra is up. He wallops a homer. What would you expect?"

"I'd expect," the pitcher grinned, "to be in Pittsburgh next season!"

**Coach Forest Evashevski** was asked what type of offense Michigan State would use against his Iowa team. "It'll be 70% Michigan single wing, 15% split T, and 13% straight T," Evashevski answered.

"That's only 98%," it was pointed out to him. "What about the other 2%?"

"Sales tax," explained the Hawkeye coach.

**It's nice to see** Red Smith at the top of his form again. Take this gem from his column immediately following the American League's refusal to let Bill Veeck move the St. Louis Browns into Baltimore: "The classic example of a thickhead is the Brooklyn cop who

found a dead horse on Kosciusko Street and dragged it around to Reid Avenue because he couldn't spell Kosciusko in his report. So he was stupid? Well, the intellectual giants who own the American League have been carrying a dead horse on their backs for years and are determined to go on toting it indefinitely because they can't pronounce 'Veeck' without spitting."

**Notice all the ridiculous** records that the baseball writers kept dredging up last season? Buncombe like "most walks gathered by a left-handed rookie playing second base" or "most singles hit by a 33-year-old right fielder with purple eyes" or "most times struck out by a 5'8" pitcher with halitosis."

Even some of the apparently respectable records withered under close scrutiny. For instance, all the reporters went to town when Ellis Kinder of the Red Sox pitched in his 67th game. This broke Ed Walsh's 45-year-old record of 66. Seems like an epic feat, eh? But look at the statistics:

To set his record Walsh pitched 464 innings, Kinder only 105. Walsh won 40 games, Kinder a mere 10. Walsh struck out 269 hitters, Kinder about 40. As Joe Williams puts it, "Kinder should apologize any time his new 'record' is mentioned."

**Beverly (Mass.) High** will have a big leaguer coaching its basketball team this winter. He's Sammy White, the Boston Red Sox catcher, a former cage star at the U. of Washington.

Remember George Stirnweiss, who gained fame as a Yankee infielder? He's coaching football at Red Bank (N. J.) Catholic H.S. George made headlines as a pigskin hero at the U. of North Carolina before deciding to major in baseball.

**Down in Cookeville, Tenn.,** Paul Anderson plays halfback for Tennessee Tech. One of his biggest rooters is sister Helen, a freshman at the school.

Paul, upon taking the field for the second half against Murray State Teachers, discovered Helen posing for a picture. She'd just won the 100-yard dash, an intermission feature!

Not to be outshone, Paul took the second-half kickoff and rambled 94 yards for a touchdown!

**Jerry Coody** of Baylor rates as one of the nation's finest backs, but he's not interested in any professional offers. Jerry, of Cherokee Indian extraction, is an ordained Baptist minister who couldn't perform with the pros if he wanted to. They play on Sundays.

**The weightiest man** in pro football is Les (Bing) Bingman, 330-pound guard for the Detroit Lions. Les played high school ball at 280 in Gary, Ind. Then he gave the U. of Illinois the privilege—or problem—of fitting him into a uniform.

**When Bo McMillan** was coaching at Indiana, he had a Catholic boy who loved Bo, loved Indiana, and loved football. He'd lug the dummies around, do anything just to be near the team. Finally he graduated and went on to Notre Dame to study law.

A couple of years later Indiana was playing Notre Dame at South Bend, and down on the sidelines stood our hero shouting: "Come on Indiana, come on Indiana, beat those Fighting Irish!" A small delegation of Notre Dame students approached him and tapped him on the shoulder.

"Look here, brother," they said, "what are you rooting for Indiana for, you're a Notre Dame student, aren't you?"

"Yes," he told them.

"You're a Catholic, aren't you?"

"Yes, sure," he said, "I'm a Catholic, but that ain't no Mass they're holding out there."

**Play of the month:** Ron Drzewiecki, Marquette halfback, strutted back into the huddle after making a perfect block in the Cincinnati game. He turned to quarterback Dick Shockey and asked how he liked it. "It was great," the signal caller said, "but you were supposed to carry the ball on that play!"

**Moose Krause**, the athletic director of Notre Dame, is a pretty affable gent. But he's so intent on battling the NCAA's restricted TV program that he's being trapped into some statements that are hardly calculated to win friends and influence people.

Talking about the NCAA's contention that unrestricted live TV would hurt the smaller colleges, Moose is reported to have said to the Chicago Football Writers Assn.: "The smaller colleges could play Friday nights."

And what about high schools which now play on Friday nights? he was asked.

"They could," said Moose, "play on Thursday nights."

On gymnasium floor at Macalester College, St. Paul . . .

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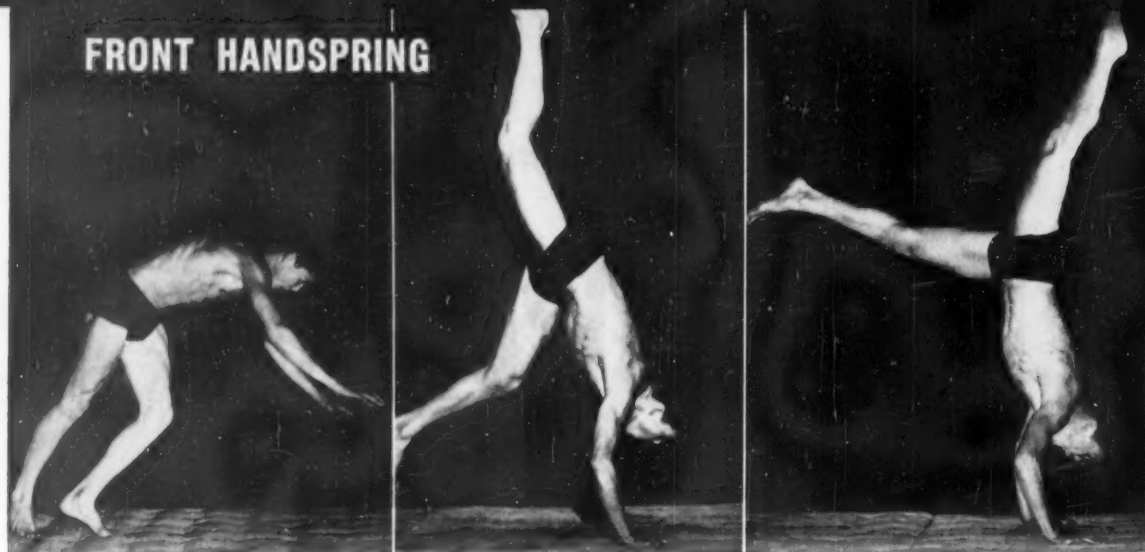


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## FRONT HANDSPRING



### PART 2, SOMERSAULTS AND HANDSPRINGS

# Tumbling Illustrated

**T**HE front handspring follows naturally after the headspring. In fact, since it's easier to get over to a standing position from a greater take-off height, the handspring might be considered an easier stunt to perform in passably good form.

The writer places it after the headspring and shoulderspring because the arch-spring developed by both makes possible a beautiful handspring, with full height and in perfect form.

The take-off for the handspring is different in that the legs swing over fairly wide apart rather than

together. Whether the elbows bend slightly or not at all is probably not important, as viewed by contest judges or an audience. But whether the body is carried high enough so that the elbows are not forced to bend is basic to excellent performance.

It's the power of the arch that determines whether a strong spring upward from the feet and/or a snap upward from the hands as they

contact the mat must be relied upon to get the tumbler all the way over. An accent on either or both breaks the natural rhythm of the stunt and makes it appear "choppy," or may give the appearance of dragging the hips.

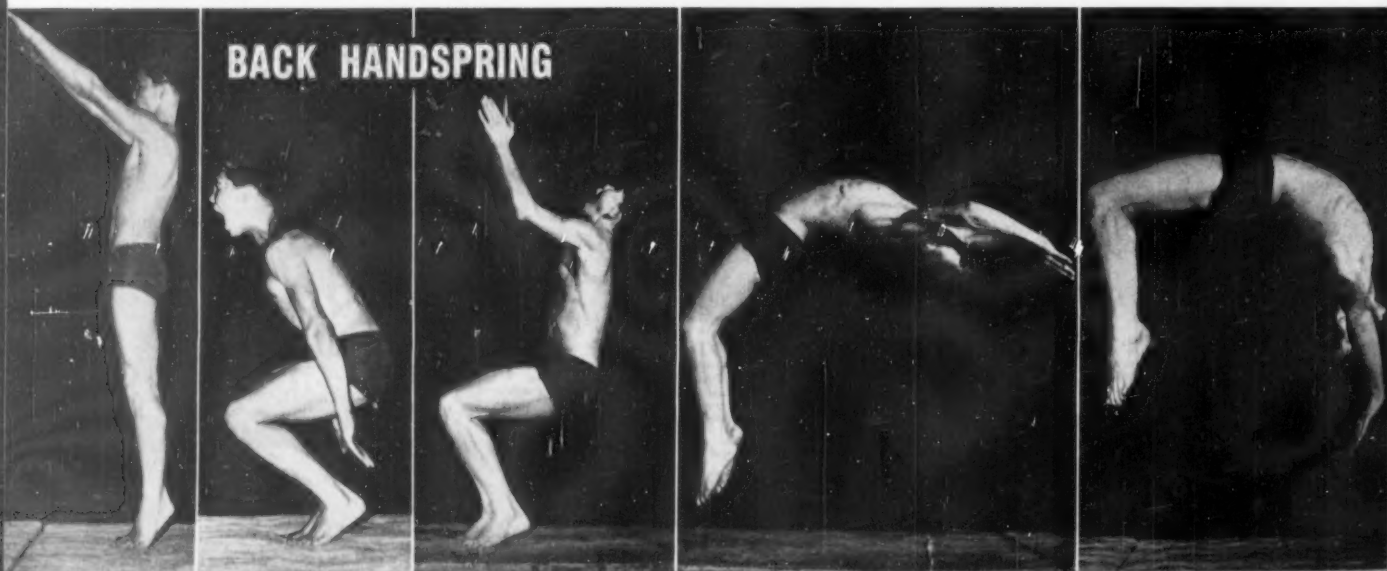
The swing of the lead leg begins the arch. This leg swing should be powerful enough to get the height necessary for smooth action without a strenuous hand support. The hands are thus free to guide the action rather than completely support it.

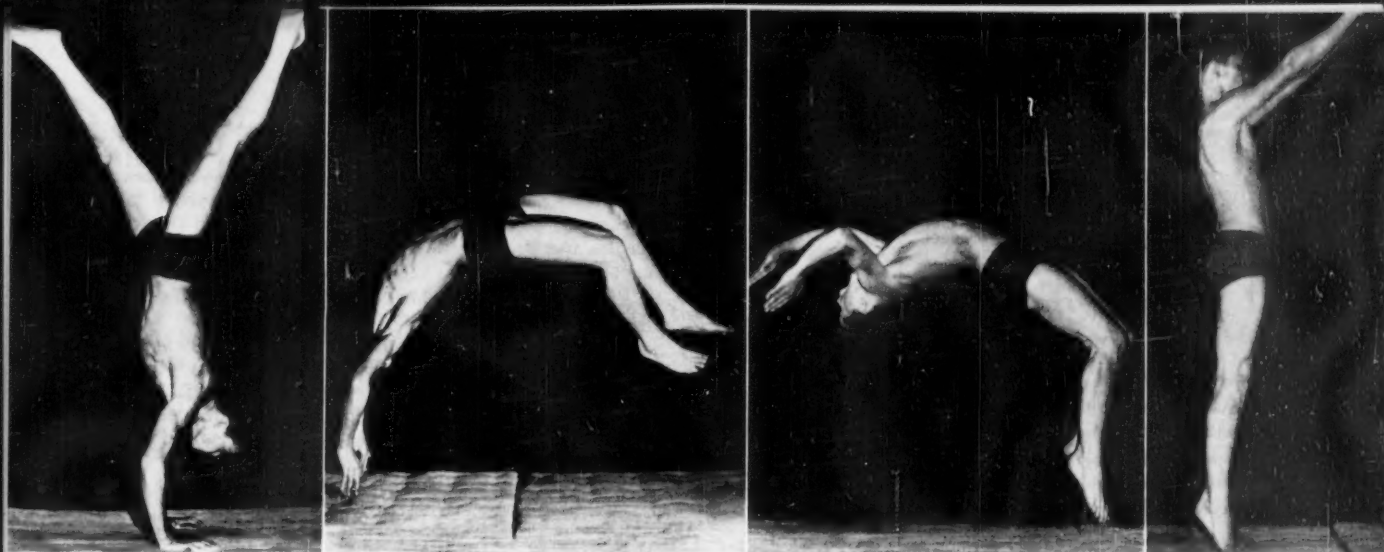
The swing of the follow-up leg begins at about the 45° angle. When the torso reaches the vertical po-

**By TED BURNS**

*Memorial Jr. H. S., San Diego, Cal.*

## BACK HANDSPRING





sition, the legs are split, forming a 60° angle, centered over the vertical torso. The swing of the lead leg is now diminishing and the follow-up leg is moving fast. The follow-up leg catches up with the lead leg at the landing.

The momentum of the arch begun by the lead leg obtains the necessary height and that of the follow-up leg carries the body over, maintaining height for a smooth landing. There should be no jerk to get over or stumble upon landing. Only a full, smooth arch—for adequate height—makes the stunt so rhythmic that, in series, there seems to be no beginning or end to any individual spring.

If the lead leg takes off instantly upon landing in successive repetitions, a long series of handsprings may, and should, appear to be one stunt. If the action is so broken that an onlooker can easily distinguish the end of one spring and the

beginning of another, the tumbler's form is far from perfected.

Whenever training routine becomes boring because of too few stunts to maintain interest, handsprings may follow handsprings, even though most of the class are completely unable to execute shouldersprings. The ideal, however, of perfect handsprings to follow mastery of the shoulderspring, should be emphasized.

#### FRONT SOMERSAULT

A good front somersault is probably less difficult than a good handspring, certainly than a good cartwheel. Speed of turn is one of two principal factors. Height of spring is the other. A boy may have a super spring, turn slowly, and get over all right. Or he may have a moderate spring, turn fast, and get over.

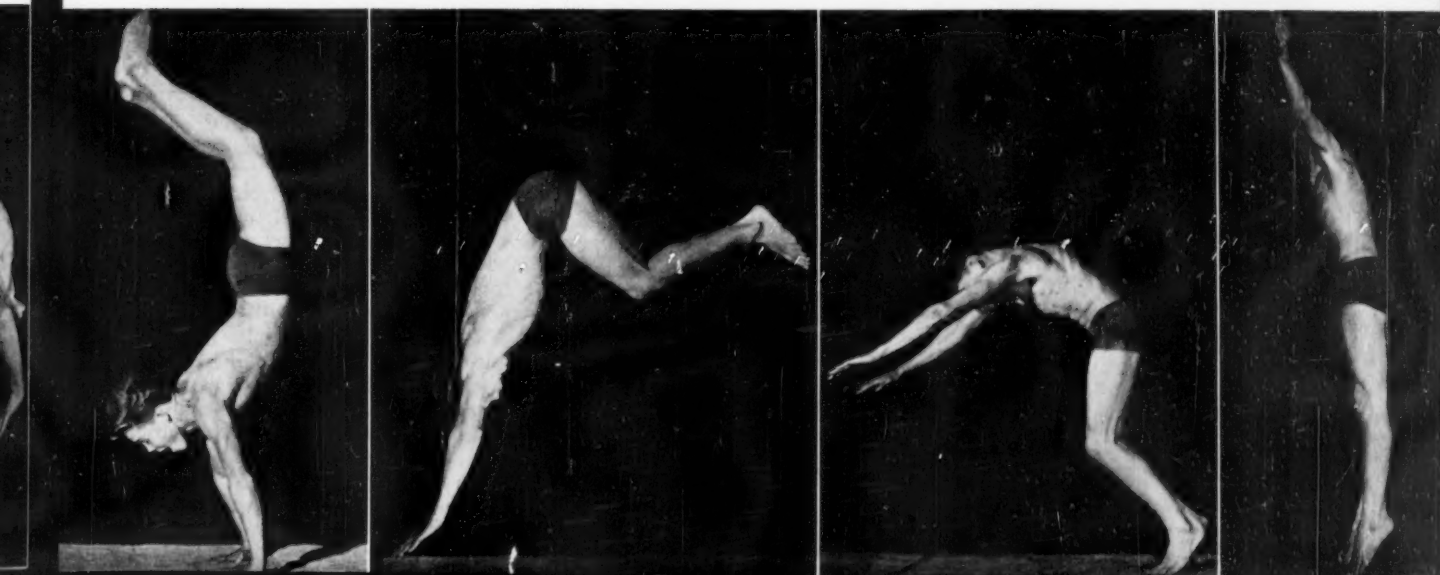
If he can neither spring high nor

turn fast, a belt or other support can never repair either deficiency. A belt or spot should be for psychological support only.

The normal high school student can complete a front or back somersault when he can do a jump and reach of knee height. The rangy boy needs more height because it's more difficult for him to curl into a tight ball.

Any boy who can do a good dive over mats can do a good front somersault from a diving board over water. A few bad landings may sting a little, but will serve to point up good form. This is probably the most favorable approach, psychologically, to the front somersault.

A method the writer has repeatedly used with success is that of rolling two mats into a position where an attempted front somersault will center the head (body upside down) over the top of the roll. If the turn is incomplete, the body,



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in descending, will glance off the side of the roll.

Students may first simply front roll over the roll of mats. As confidence is gained, successively higher springs will increase the time in the air before the bounce off the mat. After six or eight such practice periods, almost all boys capable of the necessary spring and speed of turn will be completely clearing the roll of mats.

After the mats are removed, the spot (a guarding and guiding hand back of the tumbler's neck) will supply the confidence for first somersaults over the flat surface.

In the tuck somersault, the downward swing of both arms as the hands reach for the knees begins the turn. Opening up with a strong forward-lean arch as the turn is about three-fourths completed finishes the turn.

Obviously, opening up too soon will stop the turn and endanger a bad landing. Most boys will land in a low crouch at first. As the height of the spring and the speed of the turn increase, landings in position for successive stunts will be possible.

### BACK SOMERSAULT

The back somersault isn't difficult once a boy is able to score knee height in a jump and reach. Momentum from a run isn't necessary, as the stunt has a physiological advantage over the front somersault: Where the turn of the front somersault results from arm swing downward, that of the back somersault results from the leg raise upward.

Obviously, the legs are heavier and more powerful than the arms and shoulders, and greater range increases the momentum of the more powerful beginning. The leg lift, sharply executed, supplies momentum to help the upward spring as well as to begin the turn.

The back somersault is also easier to spot than the front somersault. Assuming that a boy has the neuromuscular potential, a hand held or placed under the small of the back will provide a powerful illusion of support which may be gradually removed as the tumbler gains confidence.

If the boy's turn is too slow, a twist of the spotter's wrist will control it or speed it up. A sharp slap on the bottom will, as needed, speed up the leg lift and the turn.

The take-off for the back somersault should be, theoretically, straight up for greatest height. However, I wouldn't so emphasize this as to occasion a forward lean take-off. A powerful upward arm

swing aids the take-off, and blends into the leg lift.

The head and arms being thrown backward, there can hardly be a downward reach to grasp the knees for the tuck. The leg raise must bring the knees into the hands. The body will be almost upside down at this point.

As the knees are firmly grasped as a result of a knee raise, upward and turning momentum will be adequate to complete the turn. The rest is a matter of confidence and timing of the opening.

### BACK HANDSPRING

This stunt is far more difficult to execute and to learn than either the front or back somersault. Yet some authorities place it before the back somersault in a learning sequence. The writer's experience is that boys quickly learn that the somersaults aren't very difficult and that restraint from practicing them would be awkward.

There are two ways to look at a back handspring: It may be an arch spring, different from the others only in that the arch begins immediately, results from an arm swing rather than a leg swing, and is completed by a snap down rather than a leg swing backward. Or a back handspring may be, simply, a back-bend and a pull-over.

The latter point of view emphasizes a limber back, and not much else. Such handsprings seem to be the rule in classes where they're taught before the back somersault, and are not very dynamic.

The back handspring requires, for confidence and comfort, a back limber enough to do a back bend to an arch, supported by hands and feet. A walk-over backwards isn't essential to a spectacular back handspring.

The spring backwards is into a good, arched handstand. The ability to do a good handstand is therefore very helpful. The snap down, into adequate upward spring for a succeeding stunt, isn't at all difficult.

There's not much point in delving into the back handspring until a boy can rather easily do a back bend, a handstand, and good front springs. When he has qualified in all three of these, he has the neuromuscular potential for a series of back handsprings and back somersaults followed by back somersaults.

Several psychological hurdles must then be cleared to realize on this potential. Perhaps the most troublesome of these is the matter of a good hand support. In this stunt, the hands must support the body



during the transition from a back arch to a forward bend at the hips. A great many backbends to hand placements will develop skill and confidence. The coach or other qualified person may then flip the body over from a support under the legs.

A lot of these flip-overs may be needed to give a boy both skill and confidence for this part of the stunt. He has enough to do at first to acquire comfortable and adequate hand support without worrying over getting his body over.

As this hand support becomes established, fear of the actual spring backwards must be overcome. At this stage, the average learner could spring backwards into a fairly comfortable hand support, but is afraid to. The writer's method of overcoming this has been to permit the student to bend backward from successively higher foot placements; to accomplish with comfort a bend back from one mat, then two, three, and possibly four stacked mats.

From the foot height of four stacked mats, not much spring is needed to accomplish a pull-over to a good landing. As the height is reduced to three mats, the tumbler must spring backward a little, and he'll be less fearful of doing so. From two mats, he must spring harder; from one, almost normally for a good back handspring. From a level surface, he must, and—after this preparation—can do a snappy, springy back handspring.

Even at this stage, there may well be a tendency to lean and spring backward so as to decrease the arch. The results are knee or even flatter landings. At this juncture, the same type of spot recommended for the back somersault—support of the small of the back with a slight push upward and forward—may have to be repeatedly applied for some time.

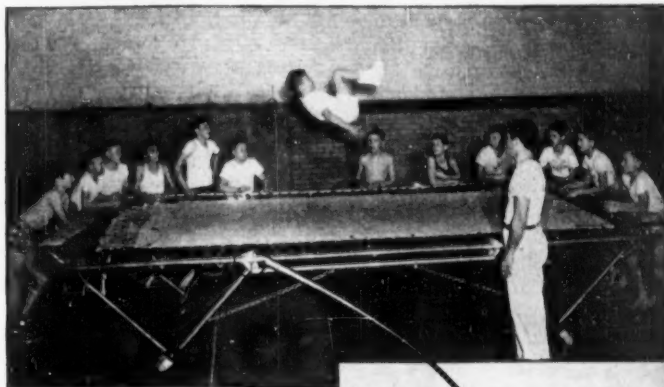
When ability is obvious but action is sluggish, a sharp pat on the back of the trunks may stimulate sharper and more adequate execution.

There is some backward lean at the take-off of the back handspring. The arch should be sharp and fast and should carry into a full, good handstand. As hand contact for this stand is accomplished the back arch is converted to a forward bend at the hips. This accomplishes the snap down, from which a high bounce is natural and easy.

This concludes Ted Burns' excellent three-part series on basic tumbling stunts. Part 1 (October) covered the rolls and dives, and Part 2 (November) embodied the arch springs.

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driver passes him. The pivot must always face the ball when the dribbler drives by him. He's thus always ready for a return pass.

We also want our pivot man to feed or pass back to the man who originally gave him the ball, setting the outside man up for a set shot.

Our pivot man is taught to keep moving in figure-8 fashion under the board, going over to the weak side (away from the ball) and then coming back to the strong side (where the ball is on), in jockeying for position.

With all the strong defenses being thrown against pivot men these

days, it's almost impossible to feed a stationary pivot. That's why we want our pivot man moving and getting into good position before he's fed. (Diag. 6 shows a single pivot triangle offense against a zone defense.)

Our next variation in attack is a post offense. A post man, to our way of thinking, is a player away from the board or to the side or rear of the front court, with his back to the

basket. This man may also be permanently stationed on the foul line.

We employ these post men in many ways, for (1) cross-cutting plays, (2) double-cross cutting plays, (3) single cuts in which the defensive men are run into the post, and (4) a great deal of optional plays developed by the players themselves in pre-season practice.

We alternate the single pivot offense with the post offense to give versatility to our attack. Sometimes a good pivot man can add to his effectiveness by improving his post play on the foul line.

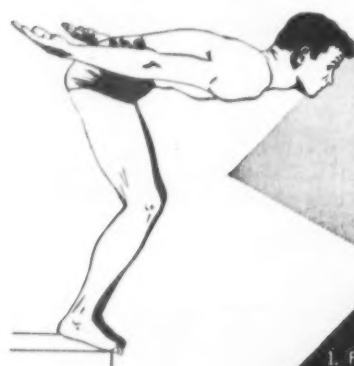
This intensifies the defensive problem, since the man taking him will find it extremely tough to manipulate around a man who's good at both spots. The post man can also get off a variety of jump shots from the keyhole or foul line.

Nearly every college team uses some form of fast break, and we're no exception. We try to organize our fast break from the well-known defensive triangle, as we feel this is the best way to control the boards. You must control the defensive board to have a good fast break.

Assuming that we get the rebound, we use a baseball pass out to the wing man on whatever side the ball comes off, then immediately pass back to the middle man, who's

## North Carolina U.'s Offense

(Continued from page 11)



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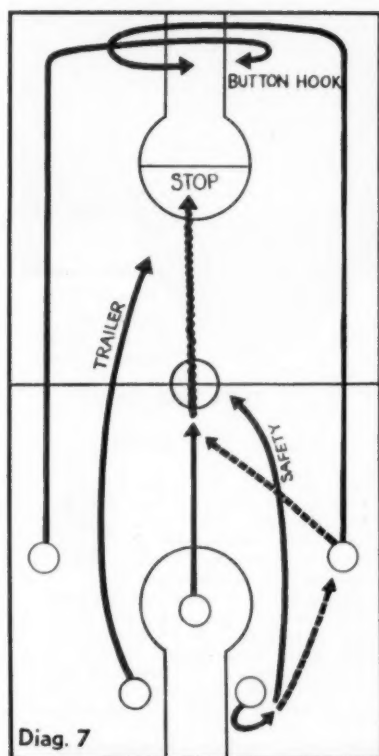
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IT'S with genuine pleasure that we introduce Frank J. McGuire to Scholastic Coach readers. One of the greatest—and nicest—coaches in the land, Frank has been winning championships and friends since graduating from St. John's U. (N.Y.) in 1936 after a brilliant basketball and baseball career. He taught and coached at Xavier H.S. in New York City for 11 years, with two years out for a stint in the U.S. Navy V5 program. Following the war, he returned to his alma mater as basketball and baseball coach. Playing against the top quintets in the country, his teams amassed a very respectable five-year record of 105 wins and 36 losses. New York hoop fans sorrowed when Frank was lured to the U. of North Carolina last year. Tar Heelers crowed—for Frank promptly converted a weak quintet into a puissant force that captured 17 of its 27 games. And watch his club from now on!

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If he's unopposed, he continues in to the basket for a lay-up or jump shot. If he's picked up, he stops at the foul line and passes to either wing man. The latter run in a straight line to the corner, then come in to the basket at a right angle (Diag. 7).

The other option on a fast break is the swift passing exchange popularized by Ed Hickey at St. Louis U. when he had Ed Macauley, the current Boston Celtics center. The middle man in this fast break pattern passes back and forth to the wing men until he reaches the foul line, where once more he stops and either shoots or passes to a free wing man.

These wing men sometimes cross under the boards and buttonhook.

I have tried to give you a picture of our general offense—the weave, single pivot, alternating pivot and post offense, and fast break. If you'll concentrate on these basic patterns within the framework of free-lance offense, you'll develop a sufficiently varied attack that'll work well against any man-to-man defense.

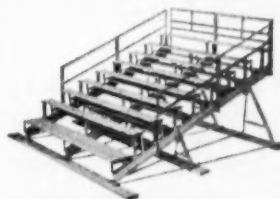


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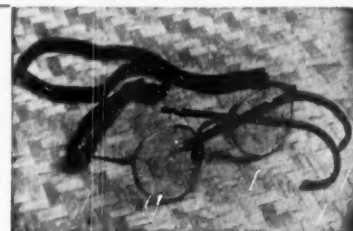
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Mr. Gerould was graduated from Cornell in 1921 and started in the Spalding Chicago store that same year as cashier. In 1922, he was shifted to the Pacific Coast Division in charge of accounting, and became manager of the San Francisco store in 1928. He was elected secretary and treasurer in 1939, secretary and controller in 1941, and a member of the Board of Directors in 1952. Later that same year, he was elected vice president and controller of Spalding as well as president of Spalding-owned Toy Tinkers, Inc.

Mr. Gerould is president of the Controllershship Foundation and president of the Chicopee Betterment Federation. He is also a member of the Longmeadow Country Club, the Colony Club of Springfield, and the Cornell Club of New York.

## NEW SOFTBALL SLIDEFILM

- **BEGINNING SOFTBALL.** Produced and Distributed by The Athletic Institute. \$64.25 (sound), \$48.25 (silent).

ANOTHER in The Athletic Institute's series of modern, low-cost, audio-visual teaching aids, *Beginning Softball* represents a complete instructional unit for schools, community, and industrial recreation programs.

It consists of eight full-color slide-film units totalling 390 frames, an accompanying 33 1/3 RPM recorded commentary, a Softball Instructor's Guide, and student's handbook ("How to Improve Your Softball"). The Guide and the Handbook are included in every kit, and are also being distributed separately for \$2 and 50¢, respectively.

The film presents all the basic playing skills in step-by-step detail—throwing, fielding, hitting, base running, pitching, base play, and defensive team play—as well as some of the history of the game, equipment used, and most of the major rules.

For further information on this film (or any other film in the *Beginning Sports Series*, which covers archery, badminton, baseball, basketball, bowling, golf, tennis, tumbling, and volleyball), write the Film Dept., The Athletic Institute, 209 S. State St., Chicago 4, Ill.



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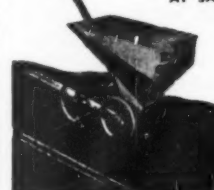
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## New Books on the Sport Shelf

- **WINNING BADMINTON.** By Kenneth R. Davidson and Lealand R. Gustavson. Pp. 150. Illustrated—photos, drawings, and diagrams. New York: A. S. Barnes and Co. \$3.

HERE'S the book on badminton—a superbly written, superbly organized, superbly thorough manual on the shuttle game. And why not? If Ken Davidson isn't just about the country's greatest badminton authority, who is? A former international champion, captain of the Scottish international team, coach-manager of the U. S. team, producer of a badminton film, clinic lecturer, writer, and star of stage, screen and TV, Ken is the Einstein of the badminton scientists.

His collaborator, Lealand Gustavson, is not only a former badminton champion and clinic organizer, but a nationally known artist as well. His superb drawings and diagrams blend in beautifully with Davidson's masterful technical presentation.

The book is organized in three sections. Part 1, Elementary Badminton, offers a brief history of the game, equipment, fundamental techniques, stroke production, simplified scoring

and rules, essentials of serving and receiving, elementary tactics, and the four basic strokes—smash, clear, drop shot, and drive.

Part 2, Advanced Badminton, presents general strategy, and the shots and strategy involved in the (1) the singles game, (2) men's and ladies' doubles, and (3) mixed doubles.

Part 3, Organizing Badminton, covers group instruction in the schools, and club organization and junior development.

Every player and coach on every level of play will find this book a thoroughly practical aid. Illustrated with over 120 drawings and photos, it covers the game from A to Z in sound, crystal-clear fashion.

- **RECREATION (Text and Readings).** By Charles K. Brightbill and Harold D. Meyer. Pp. 541. New York: Prentice-Hall, Inc. \$6.35.

A VOLUMINOUS, distinguished text, *Recreation* acquaints the reader with the meaning, problems, and scope of the field, as reflected in the writings

of selected authorities, both past and present.

For the most part, the introductory and textual materials, as well as the readings, deal with the status of and need for organized recreation services, the resources for developing such services, and the administrative devices and special problems related to these services.

The contents are packed into 12 big chapters, namely: Leisure and recreation in modern society—theory, philosophy, and values of recreation—recreation developments in the U. S.—recreation and government—recreation for special interests—recreation and the social institutions—relation of recreation to other fields—factors, methods, and principles of organized recreation—factors, methods, and principles of leadership—factors, methods, and principles in planning operations and programs—physical resources for recreation—special recreation problems.

The chapters are sub-divided into two or three major topics, each of which is preceded by introductory textual data. One or more readings are included in these topics, with each being identified by title, author, and publisher. All together, the book presents the contributions of 65 men.

Designed to serve the needs of practitioner, student, and layman, the book is presented in a way that makes it an extremely useful reference.

(Continued on next page)

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- **SPORT TALES AND ANECDOTES.** By Frank G. Menke. Pp. 308. New York: A. S. Barnes and Co. \$3.75.

THE marvelous Menke has done it again. A sportswriter and historian for 40 years, blessed with a photographic memory, he has compressed into one fat volume over 250 human interest stories, oddities, and observations from the recorded annals of more than a dozen sports.

Practically all the great and the near great in sports are paraded through these pages—surprise, excitement, and nostalgia following in their foot-steps.

Menke has organized his anecdotal safari along five main roads: Part 1—Baseball Tales and Anecdotes; Part 2—Boxing Tales and Anecdotes; Part 3—Football Tales and Anecdotes; Part 4—Racing Tales and Anecdotes; and Part 5—Tales and Anecdotes of Many Sports (including golf, hockey, tennis, and track).

The book provides fabulous entertainment, and makes a very handy Christmas gift for both child and adult sports fan.

- **ALL-AMERICAN BASKETBALL PRACTICES, DRILLS AND MENTAL QUALITIES.** By Brice Durbin. Pp. 61. Columbus, Kans.: Portrait Publications. \$1.

THIS handy little book offers an inspirational carload of advice along four broad lines:

Part 1, All-American Ideals—Triumphant Principles, Marks of a Champion, A Great Competitor; Part 2, Mental Qualities—Desire to Win, Loyalty, Team Spirit; Part 3, Drills and Practices; and Part 4, An Understanding Mind—Everybody Grown a Little Taller, You Cannot Lose.

- **FINANCE YOUR ATHLETIC PROGRAM.** By George A. Katchmer. Pp. 49. Minneapolis: Burgess Publishing Co. \$1.75.

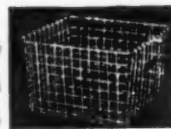
SCHOOLMEN faced with the nightmarish problem of financing their athletic program—and that covers about half the high schools in America—will find some good solid suggestions in this book, based upon personal experience at two schools embracing grades seven through twelve.

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The author starts with the role of the supervising principal and the coach, and the importance of good public relations. He then delves into the actual activities and promotions.

Simply and clearly, he outlines such money-raising projects as gate receipts, game guarantees, programs, refreshment stands, class games, scrap drives, school store, movies, hillbilly shows, square dances, juke-box dances, raffles, school carnival, athletic banquet, alumni drive, budget ticket, intramurals, hall rental, roller

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### Official Rules Books

• *Basketball Official's Manual*. Published by the National Federation, 7 South Dearborn St., Chicago 3, Ill. 30¢. (The result of several years of deliberation, this book is a synthesis of all the various manuals which have been prepared in the 47 N.F. member states and the four affiliated Canadian provinces, and as such represents the best book of its kind yet to see print.)

• *1954 Official NCAA Swimming Guide*. Edited by Charles McCaffree, Jr.

• *1954 Official NCAA Ice Hockey Guide*. Edited by David A. Tirrell.

• *1954 Official NCAA Wrestling Guide*. Edited by B. R. Patterson.

• *1954 Official NCAA Boxing Guide*. Edited by Harold R. Gilbert.

The above guides may be obtained for \$1 each by ordering from The National Collegiate Athletic Bureau, Box 757, Grand Central Station, New York 17, N. Y.)

## Swap One for Two

(Continued from page 7)

screen for 3, who cuts back into the defensive court for the outlet pass from 1.

The opposite forward, 4, drives toward the basket, then fish-hooks back for a pass from 3. No. 5 breaks toward the center line, then cuts sharply into the middle of the key-hole, where he receives a pass from 4.

No. 2, who screened for 3, then cuts for the basket along with 4 on the opposite side. Both men scissor around the pivot, who hands off to the free man.

The play in **Diag. 4** is also used whenever our outlet receiver, 2, is unhindered. After receiving the ball, he immediately passes to the forward on his side, 3, who has driven toward the basket and then fish-hooked back for the pass.

No. 2 continues down the outside for a possible return pass from 3, while 5 goes up and screens for the opposite forward, 4, who fakes on the outside and then cuts down the center. No. 5 then pivots and comes down the outside for a possible pass (from 4) or rebound.

No. 3 feeds either 2 or 4, then breaks to the top of the circle. The original rebounder, 1, comes down court as a trailer.

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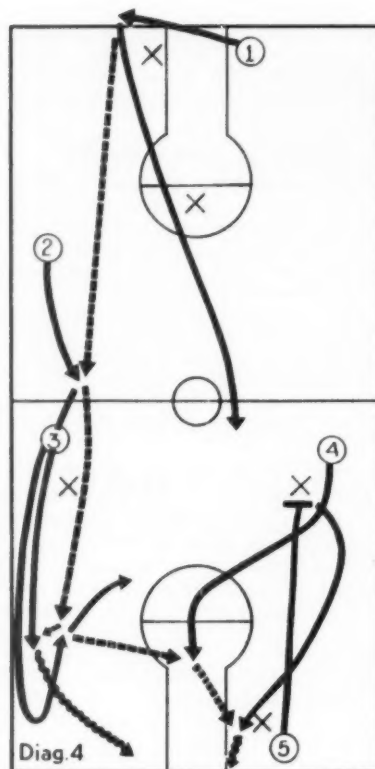
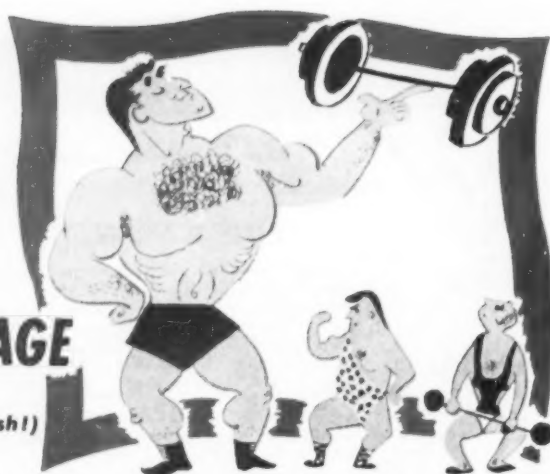
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position on the right side. If there are no "H" or "V" markings along the lane, our nearest player steps into this position and holds it for our guard (1). When 1 arrives, the security agent moves out to take his own position.

The reason we like the right side is that it enables our guard to take the ball out immediately and throw it in on the run, thus speeding up our fast break.

Our other guard, No. 2, sets up just above the top of the circle near the sideline opposite his rebounding teammate (1). This position toward the side of the free thrower makes it difficult, if not impossible, for the latter to cover him.

Our two forwards, 3 and 4, station themselves just over the mid-court line along the sides, while our center, 5, sets up along the base line on the side of the basket closer to 4.

No. 2 quarterback the fast break. Just before the free throw is taken, he calls out a name. This connotes the play that will be worked if the throw is successful.

This series of plays can be advantageously employed only when the first throw is made. If it's missed, our underneath man, 1, steps out of his position along the lane to make sure play comes to a halt. (The free thrower cannot attempt his second throw until the "H" and "V" spots are occupied.) Then our best rebounders come up and take position for the next charity toss.



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NAME \_\_\_\_\_ POSITION \_\_\_\_\_  
(Principal, coach, athletic director, physical director)

SCHOOL \_\_\_\_\_ ENROLLMENT \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

No coupon honored unless position is stated December, 1953



## QUESTIONNAIRE SURVEY

Scholastic Coach will be extremely grateful for your cooperation in answering the questions below. The questions will take just a minute or two of your time . . . and your answers will greatly aid us in our editorial planning. Thank you kindly.

1. In what months (abbreviate) would you prefer us to stress coaching articles on the following sports:

Football \_\_\_\_\_ Track \_\_\_\_\_  
Basketball \_\_\_\_\_ Wrestling \_\_\_\_\_  
Baseball \_\_\_\_\_ Tennis \_\_\_\_\_

2. Is your school or school district building or planning to build any of the following facilities:

☐ New school    ☐ Athletic Field    ☐ Bleachers    ☐ Playground  
☐ New gym    ☐ Floodlights    ☐ Tennis Courts    or Rec. Area

3. Does your school take motion pictures of its football games? Yes ☐ No ☐  
Are motion pictures taken of the scrimmages? Yes ☐ No ☐

4. Which feature(s) of Scholastic Coach do you like best:

☐ Technical articles    ☐ Action Pictures    ☐ Here Below  
☐ Phys Ed articles    ☐ Coaches Corner    ☐ Bldg. & Equip. Material

5. During what month or months do you order the bulk of your equipment in the following sports:

	Basketball	Football	Baseball	Track	Gym. & Ath. Field Equip.
Sept.					
Oct.					
Nov.					
Dec.					
Jan.					
Feb.					
Mar.					
Apr.					
May					
June					

6. What would you like to see more of in Scholastic Coach or what would you like to see included:

\_\_\_\_\_  
\_\_\_\_\_

Other suggestions for improvement:

\_\_\_\_\_  
\_\_\_\_\_

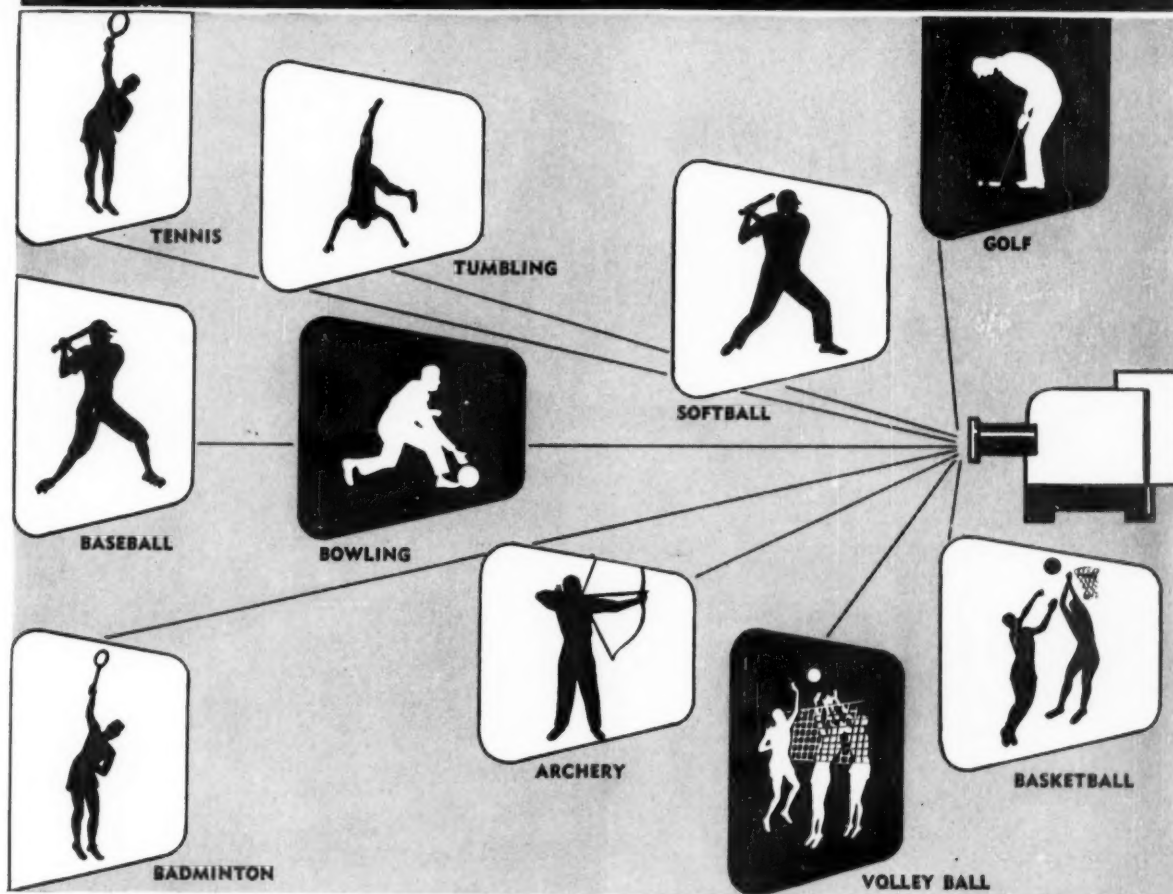
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